

TWENTY-FOUR PAGES



# THE NEW YORK



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ESTHA WILLIAMS.





It is a matter of almost exclusively approving comment on the Rialto that Mrs. Daisy Humphreys, the widow of Joseph Humphreys, who died at sea last month, is not wearing mourning.

Every one who knew "Joe" Humphreys, the famous stage-manager, and his brilliant little wife, knew of the supreme and loving comradeship of the pair, and know the true mourning that abides in her heart.

But there is no parade of her sorrow. When she appears upon the street she is gowned as she was before her husband's death, in soft shades of gray and blue, his favorite colors. In the girlish gowns and jaunty hats there is no hint of grief, but a world of it lies there she may not cover it, in her big, sad, brown eyes.

Mrs. Humphreys' reason for this disregard of a fast fading convention is sufficient and simple.

"Joe and I never liked black. He hated to see me wear it," she says to her friends. "My mourning is to go on wearing the colors he loved."

Mrs. Daisy Humphreys has many friends in the profession, although herself a non-professional.

"She is so good to the girls she knows," explained an actress, who wept when she heard of the passing of the busy, kindly man. "I am crying for her, not for him. It is sadder to be left behind than to go. But she was always so kind to every one of us, so sunny and cheery and bracing. I felt better all day for having had a 'Good morning' from Daisy Humphreys. I hope every one will be good to her."

I think every one has been and will be. It is the manner of the world to be kind to those from whom it has received kindness. "If you would have friends you must show yourself friendly," and "Joe" Humphreys' widow has earned the gentle words that are coming to her by every mail from two continents.

It is a tender sentiment that prompts her to wear her husband's favorite colors in memory of him. To abjure conventional black at this time is a triumph of common sense.

I would like to see an ordinance passed in every city of the Union forbidding the wearing of mourning, except in those regions that defy and are superior to all law, the eyes and the heart.

Certainly the same among the deceased would not wish it. "Don't let them make a big fuss," implored dying Senator Quay of his son, and expressed an almost universal wish. "Remember me sometimes as kindly as you can, but don't grieve. Don't make a big fuss," is what the tired one who holds our hand as he drifts away into the final slumber would say if he could. It is a misinterpretation of this wish to wear the hot, black gown and long, stuffy veil, the widow's bonnet and the sable gloves.

Somewhere I read a scientist's statement that black is the most unsanitary of hues. He bade every man and woman eschew it, and he gave deep and learned reasons involving expert knowledge of disease germs. He was convincing, although his arguments, smothered in Latin polysyllables, do not linger.

The chief reason for the relegation of weeds to the limbo of other relics of times more barbarous than these is that one of the inalienable but not always observed rights of man is that other individuals shall not force their griefs upon him. The wearing of weeds is as strident an appeal as the shout of the town crier. We go forth in the morning determined to bear our own burdens bravely, smiling, whether inwardly we are fearful or not, determined to show the world only the shining side of our shield. But on the "L" or on a crossing, or in a shop, or maybe in a "beauty parlor," we meet the fashionable habiliments of woe. Our spirits sink and sink to the zero point. The attire of gloom has reminded us of a past or perhaps an imminent chapter in our own lives, a chapter with the caption "Tragedy." Or it may be only the shadow of the sorrows of others that begloms the day. Whatever the cause, the wearer of black has cast the pall over us.

The heavy expense that the fashion of wearing mourning entails upon those little able to bear it is another argument against it.

On purely aesthetic grounds, too, I am opposed to the practice. There is an incongruity between the mourning gown and the wailing eyes of which we have all seen instances. The flirtatious woman in weeds is as hideous as a rendezvous in a church.

I would offend no one's prejudices, for prejudices they are. I know no better reason for wearing black as a mourning custom than

that it has been a custom, and what has been is not of necessity right. It has been a custom to burn witches, but in these modern days we merely avoid the witches and beg them to let us have our letters back.

True mourning there will always be while death remains a changeless fashion. The heart that loves and loses will grieve, and the eyes of the bereft will tell the story.

But of mourning *à la mode*, the sooner the fashion changes the better. A few years will end a custom that is at once unhygienic, expensive, and, to both wearer and beholder, depressing to the degree of cruelty.

Lillian Russell's kindness to fellow members of her companies, to her friends and to those with whom she comes in casual contact has passed into a proverb. The last week of the Weber-Fields' engagement held an instance in point.

In the sixth row from the front Miss Russell detected a familiar face.

"Find out if that is —," she said to an usher.

The usher came back, after discreet inquiries, and reported that the face was not that of Miss Russell's friend, but of a young matron who had come from Woodhaven, L. I., to have a last laugh with the Weber and Fields company.

The next day a box of American beauty roses went to the Woodhaven matron, who opened it with delight and wonder. Almost lost in the tissue paper wrappings was Miss Russell's card. Scribbled on it were the words:

"I saw you in the audience last night and at first thought you were an old friend whom I have not seen for many years. You look so like her, and the resemblance gave me so many pleasant thoughts, that I beg you to accept these flowers with many thanks for looking so like —"

It was Annie Yeamans who, after a brief experience in vaudeville, left it because she said she couldn't get on with the educated horse.

Those who prepare the announcements of coming variety attractions have forgotten this wholesome warning. Last week one line of a paragraph extolling Jessie Millward was followed by a tribute to a college bred monkey, and a mention of Charles Hawtree immediately preceded that of a phenomenally educated company of dogs. The wonder of it was that the human artists were mentioned first. The reverse is oftener true. "Mulcahy's affectionate zebra will head the bill. Carleton and Chilvers, Mary and John, Grey and White will also appear," is the more common form.

Several stars have been trying recently to describe their sensations on a metropolitan "first-night."

"It is like being run over by a locomotive," said Maxine Elliott.

"It is like being torn limb from limb," Virginia Harned says.

"I never eat anything but soup that day," says Wilton Lackaye sententiously. "It's no use."

A clever girl wrote me last week referring to a previous letter which somewhere in transit it went astray, and in the missive that did reach its destination made several points which, true or not, show that she is addicted to thinking.

Commend me to the girl who, unaided, labors toward a wrong conclusion rather than the girl who flounders mentally in one spot.

I am an advocate of independent thinking, an exercise infrequent among our sex. We women are prone to accept our ideas manufactured for us, in the same spirit that we receive condensed milk from the grocer's, or that young pigeons acquire their food, already half digested by the parent crop.

My correspondent, who writes from Fort Hamilton, says:

You know we [women] don't love each other and that there is only one affectionate woman in one hundred, while men are seventy-five loving to twenty-five who are not.

I congratulate her. What a walk-away she has had in her love affairs to thus rosily sum up her experiences. A woman's deductions are always personal. Nearly every girl I know would quite reverse that rule. My

correspondent is either very young or very fortunate—or both.

In an interesting paragraph she touches upon a hobby which the writer rides fast and furiously when given the slightest opportunity—that is, the warring of the upper and lower parts of the face.

"I have his picture," she observes, "and when his work reflects the upper part of his face, from the middle of the nose upward, I like it. When I see in it the lower part of the face I am repelled."

That paragraph makes me conclude the writer is old, at least in experience, and yet—and yet, perhaps the upper and lower halves of her face spoke in the letter, which shows several facts of an interesting character.

The writer was led by an experimental friend into a room where hung a fascinating portrait. It was the picture of a woman with a noble breadth of forehead and eyes deep and clear as a mountain pool, a sensitive nose, with thin, high bridge, but, alas! there ended the nobleness of the face. The nostrils were large, flaring and coarse, their contour round and pugnacious, the lips over full and prominent, the jaw bold, sweeping, heavy.

"What do you think of it?" the friend prone to experiment asked.

"It is fine, yet it is horrible. Her life was a battle ground, was it not? How that jaw fought with that forehead, and that mouth with those eyes! It gives a strong impression of unrest, of torment, and it foreshadows tragedy."

Then I heard the story of the woman's life, of the high ideals that shone from the eyes, and the fierce voluptuousness writ upon the lips, the delicacy indicated by the exquisite lines of the upper part of the nose, and the violence and extravagant generosity betokened by the nostrils; of the splendid force and the cruel aggressiveness boded forth by the jaw, and the infinite sadness and endless conflict of the warring natures in her.

I never see this union of the fine upper and repellent lower halves of a face without a deep pity for the man or woman possessing it. We see it often in the portraits of geniuses—and of criminals. Almost invariably it belongs to those who succeed as the twentieth century measures success, the dominant, driving, determining chin, the wide, impetuous nostrils assure that. We may not chain the lightning. But, as certainly, it belongs to the tortured soul. The unmatched halves are alien as some alleged husbands and wives we know. It accounts for the tragic contrariety of some natures; for the man never understood of his fellows, of whom they say, "We never know what he will do next." Nor, for that matter, does he.

When the Matinee Girl was very young, too young, she imbibed from the outer air, or from novels of the inoculating kind, or from injudicious conversation, a worship of what she called the "masterful man." It was only a degree removed from the disease that makes women write ardent epistles to pugilists, except that she thought that what she admired was brain, not brawn.

Then, one epoch-making day, she read "Sentimental Tommy" and its companion piece, "Tommy and Grizel," and she shivered at gentle Barrie's drawing of the "magerful man," the most ferocious brute in literature. The "magerful man" was huge as to chin.

She began to see what had merely crossed her vision. One day she heard a man, an executive in a temple of news on Park Row, order a woman old enough to be his mother to leave the office and never cross its threshold again, and as the white-haired creature tottered out, with bowed head and abject air, and the evictor, red-faced and prognathous jawed, followed her exit with triumphant eyes, the writer felt a curious sinking of the heart, and almost deserted on the spot the cult of Chin.

She overheard a "successful" man with a prominent jaw curve a poor printer who was fainting at his task. Two days later the printer died, and his profane superior sent a generous-sized greenback to his family; but the original picture survived. The devotee of the forefurl chin was a weakling disciple.

It needed but one more strenuous spectacle to make of her the veriest backslider. In a crowded East Side street she saw a fellow with a huge jaw strike a cowering little woman to the earth, and, as though Fate would spare her no whit of misery to convert her, next day chance took her to a courtroom, where an actor with a preponderant jaw was on trial for wife beating, and where, to her intense joy, he was convicted. From that time the Matinee Girl blue-pencilled jaw from her list of deities. In the new light she saw that it is the harmoniously developed face, in which no one feature is abnormally dominant, that we read the character that is livable with, and likeable and endurable.

Let geniuses and criminals have their overruling jaws. For purposes of friendship or matrimony this converted physiognomist long ago posted up as a daily reminder:

"No men of enormous jaws need apply."

Raymond Hitchcock is studying French with the expectation of some day playing King Dodo within the gates of Paris. In all probability he will make a tremendous "hit." The nimble Gallic tongue with Mr. Hitchcock's Manana drawl will be an irresistible combination.

THE MATINEE GIRL.

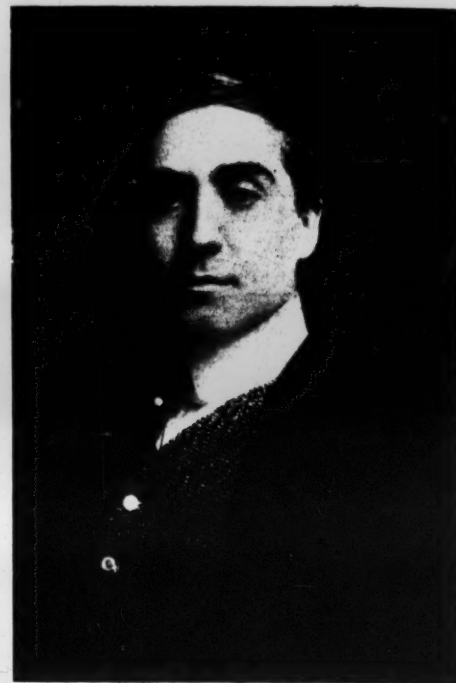
GREENROOM CLUB ELECTION.

The following officers of the Greenroom Club were elected May 30 at a meeting held at the club-house, No. 139 West Forty-seventh Street: Prompter, Hollis J. Cooley; Callboy, James O'Neill; Copyist, Edward C. White; Angel, Herbert Hall Winslow. Trustees for one year—Mark Klaw, De Wolf Hopper, Gus Hill, M. W. Livingston, and Melville B. Raymond. Trustees for two years—Al. Hayman, Antonio Pastor, George H. Nicolay, Frank L. Perley, and Joseph Brooks. Trustees for three years—Charles Osgood, A. L. Erlanger, Marcus R. Mayer, Dudley McAdow, and Isidor Wilmark. Board of Supervisors—J. R. Grismer, Sydney R. Ellis, Bernard Reinold, Sydney Wilmer, Milton Nobles, Henry Simon, J. J. Spencer, Charles H. Clark, Charles Dickson, and Raymond Hitchcock.

MARIE JANSEN IN NEED.

Marie Jansen last Wednesday, in Boston, filed a voluntary petition in bankruptcy, under the name of Hattie M. Johnson, given to her by her foster father, Ben Johnson. The total liabilities of Miss Jansen are given at \$1,325, the assets \$177. Miss Jansen is now living in Winthrop, Mass., where she is said to be earning a living doing needlework. She deserves sympathy, for her purse was always open to the needy in her good years. And she was an artist.

## REFLECTIONS



James Kyle McCurdy, whose portrait appears above, is a clever young Californian who is in his third season with the Thanhauser company at Milwaukee. He has been highly successful the past season in strong character roles. His performances of Dr. Jekyll and Mr. Hyde and "the old Jew that Belasco drew" in Pawn Ticket 210 were highly praised by the Milwaukee press.

De Witt Millen, who was with Augustus Thomas' On the Quiet company and in stock recently, sailed for London on the Minnetonka June 4. He will spend the Summer in Europe, returning in time for next season's engagement.

Several Broadway theatres were threatened with serious loss by the storm on the night of Decoration Day. The storm deprived them wholly or in part of their electric lighting service. The houses employing the Edison system were safe from the darkness that suddenly fell upon the Casino, Wallack's, the Victoria, and Broadway. About opening time. Most of the houses were fortunate enough to have emergency connections with the Edison system. The performances were given on time in all, although gas was the only light used in Wallack's.

Mr. and Mrs. E. D. Stair sailed for Europe on the Crown Prince May 31. Kellar, the magician, sailed on the same steamer.

John Duss is said to have entered suit against Madame Nordica for \$20,000 damages for breach of contract because she failed to sing in Madison Square Garden on the opening night of Venice.

Maxim Gorki, the Russian author, has finished a new play, Summer Guests, which will be performed in the Theatre of Artists at Moscow. It deals with the life of the Russian professional classes. Among the characters are a physician, a lawyer, an author and an engineer.

Henry K. Fries, referee in the divorce proceedings between Cornelia Boucault and Aubrey Boucault, recommended on May 28 that an absolute divorce be granted. The report has been affirmed by the Court of Common Pleas.

Hattie Delaro closed her long engagement with Babes in Toyland May 21, and sailed June 1 on the Oceanic for London.

Thomas David, leading man of Are You a Mason, was married in Boston May 19 to Anna Gully, non-professional, of Waterbury, Conn. Mr. and Mrs. David were presented with a handsome silver set by the members of the company.

Lenore Gordon, of the Anna Held company, is lying seriously ill at the Wellington Hotel, Chicago.

H. W. Taylor writes from Albany to THE MIRROR that the Mortimer Snow stock company has been playing David Garrick in Troy under the title of An Actor's Romance, Theodore Kremer's play, written for J. Harvey Cook, of the Cook-Church Stock company, and played for the past five seasons by Mr. Cook.

By order of Alice Kauser, and for failing to pay royalties due, Richard Buhler was compelled last week to discontinue performances of The Cowboy and the Lady, at the Imperial Theatre, Providence, R. I. The number of stock companies is so great and the competition for high-class plays so keen that, for their protection, authors, managers and their agents find it necessary to make a hard and fast rule governing the prompt payment of royalties. This action is to be applauded as protecting the actor, the public and indeed every one concerned against the floating of stock companies upon an unsound basis.

W. E. Wilson, father of Charles D. Wilson, manager of the Ward and Vokes company, died at his home in Seattle, Wash., Monday, May 30, 1904.

The Primrose Path, a new romantic comedy in three acts, by Estelle Clayton, was to have had its first production on any stage at the Providence Opera House last night by Isabelle Eyreson and company. The action of the play occurs during the Colonial days in New England.

Charles Astor Parker, for years manager of the Neill repertoire company in the West, is the general manager of Coney Island's latest electrical spectacle, The Galveston Flood. Mr. Parker will leave for Europe this month, to close negotiations for the production of this spectacle at Earl's Court, London, next year.

George Lederer and Louis Werba, of the New York Theatre, were arraigned in the West Side Court last Tuesday. The complainant was Vincent Pissara, of the Children's Society, and the charge that the defendants had permitted six colored children under sixteen years old to appear and sing. The defendants said that it was only a technical violation, that they did not have time to get a permit for the children from the Mayor, but that they would. Examination was adjourned and the prisoners were paroled. They had been arrested on warrants.

Edward G. Gilmore and others, who owned the Academy of Music, transferred last Tuesday the building and the annex in East Fifteenth Street to a corporation known as the Academy of Music. The consideration was not given, but a mortgage of \$195,000 on the Academy and another of \$35,000 on the annex were recorded.

Charles A. Taylor, theatrical manager and playwright, filed a petition in bankruptcy last Tuesday with liabilities of \$12,275 and no assets.

H. D. Collins, who has been with Voelckel and Nolan's Black Patti Troubadours for the past four years, will next season direct the new musical comedy, Queen of the Jungles, in which Madame Flower, "the Bronze Melba," will star.

Norman Hackett, who has played leading Shakespearean roles in Wagenhals and Kemper's companies for several seasons, has been engaged for prominent parts with Julia Marlowe and F. H. Sothern.

Carrie Godfrey will play characters with the E. V. Phelan Opera company at Cape Theatre, Cape Cottage, Me., this Summer.

Edward F. Goodwin, brother of Nat C. Goodwin, has been very ill for the past few weeks at his home in East Milton, Mass., but is now much improved.



## RECOLLECTIONS OF ROSE EYTINGE.

The Lights of Other Days—Barry Sullivan—Cushman, Ristori, and Fanny Kemble.

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I have witnessed a good bit of acting in my time; much, very good acting; some, very bad. I recall a few names high on the roll of honor, such as Adelaide Ristori, Charlotte Cushman, Fanny Kemble, Charlotte Crompton, Julia Deane, Mrs. Shaw, Madame Janaschek, the Elder Wallack, "The Veteran," as he was commonly called; his son, John Lester Wallack, and his nephew, J. W. Wallack, Jr.; John Brougham, the Elder Walcott, father of the present Charles Walcott; George Holland, Charles Fechter, Charles Keane, of whose acting I did not form a very high opinion; indeed, I think his strongest claim to public regard was his surname; E. L. Davenport, the two brothers, Tom and Henry Plaiide, and Adolphus, better known as "Dolly." Davenport.

Of course, I have witnessed some fine acting upon both the English and French stages, but to try to remember any or all of it might be very tiresome to us all.

Barry Sullivan was considered a very good actor, yet I never cared for his work. William Farren was a very finished actor. I think one of the best all-round actors I ever saw was John Rider. He certainly was the best Leonardo in Much Ado.

It is a curious thing that Adelaide Neilson, that beautiful creature and charming actress, never was accepted in London; and the same may be said in regard to Barry Sullivan. Sullivan was always successful in Ireland, for he was an Irishman, and in the English Provinces; but London would have none of him.

I acted for a short engagement with Barry Sullivan at the Covent Garden Theatre in London, and I confess I did not care particularly for him, either as to quote our old friend Pecksniff—"architect, artist or man."

As an actor he was harsh and unsympathetic; as a stage-manager, complaisant and cringing to those in the cast with whom he wished to ingratiate himself, but bitterly cruel to the little people.

We were playing Much Ado About Nothing, and one night after the chapel scene there was more than the usual number of calls. Benedick answered them all, though Beatrice ought to have gone out, too, for he and I were co-stars. Still the applause continued, when suddenly William Harcourt, who played Don Pedro, drew my arm within his, saying: "Beatrice, America, come on!" and on we went. We received a rousing round, the better part of it being, I am sure, for Harcourt, and I am also sure that he deserved it.

I think the greatest actress I have ever seen was Adelaide Ristori. It must be about thirty-five years ago that Madame Ristori played at what is now the Fourteenth Street Theatre, then called the Lyceum. She played a rather heavy repertory, and three parts I remember with great distinctness: Mary Stuart, Queen Elizabeth, and Marie Antoinette. In this last part she rose to the perfection of dramatic art. As I write of her after all these years, I can conjure her before me in the scene where her boy is torn from her arms. I can hear her shrieks of anguish, as she stood with starting eyes and disheveled hair beating upon the door through which he had disappeared.

One of the most marvelous features of her art was the change wrought in her face from act to act. She grew from the proud, careless, youthful beauty, through every stage, to the old, heart-broken woman going to the scaffold, but always proud, always disdainful, by even a glance, a quiver of the lip, to ask for one throb of pity from the maddened, blood-thirsty mob to whom she was a sacrifice. And this change of face was not wrought by pigments and make-up, but by the anguish of the woman as depicted by the artist. The changes were evoked from within, not put on from without.

Charlotte Cushman was undoubtedly a great actress, but she was not in any sense charming on the stage. It is quite true that when I saw her she was an old woman, but she could never, even in her youth, have been other than hopelessly plain. I have heard that in conversation and social intercourse she was most interesting. I have met women, quite plain in form and feature, but whose conversation was so bright and personality so fascinating that their plainness was quite forgotten.

I was present on the occasion of Miss Cushman's last appearance in this city. It was at Booth's Theatre. She played Lady Macbeth, George Vandenhoff Macbeth, and certainly a more uninteresting pair it has never been my fortune to see upon the stage. Miss Cushman, it seemed to me, disdained to make the slightest effort to soften the asperities of age. She was gaunt, gray, hoarse, and Vandenhoff, in all these features, was a good second. He was suffering, too, from a sharp attack of gout, and this did not add to the grace of his movements or the graciousness of his expression. The joint appearance of the pair might have suggested that if good old King Duncan had not been killed off untimely he would have incontinently perished of the blues. Midway of the performance the curtain was taken up, and there were discovered Mr. and Mrs. Macbeth, in all the rude primal bluntness of their eleventh century costumes, in the foreground. A little up-stage there was a group of grave, solemn, frock-coated men of the nineteenth century; and at centre stood William Cullen Bryant, looking very unhappy and shame-faced, carrying before him—in the same fashion in which Tillie Slowboy is represented as bearing the Perrybingle baby—a cushion, on which rested a laurel wreath. To him Vandenhoff led Miss Cushman, and Mr. Bryant, in a few graceful, well-chosen sentences, presented to her the wreath.

Truth forces me to confess that Charlotte accepted it with a very bad grace. It struck me that she looked as if she would have preferred an offering in a more valuable form of portable property. The whole affair struck me as incongruous and lugubrious to the last degree, and a sigh of relief was wafted through the audience when the curtain fell upon this inartistic grouping of the earliest with the latest century.

It was during my first season on the stage—indeed my experience was of only a few weeks—when Julia Deane came a-starring to the theatre where I was passing my novitiate. She certainly was a sweet and gracious lady. As I remember her, she seemed to be still young, though from what I have since learned she had had many a hard lesson, and many a trying experience of life; and that fact accounted for the infinite sadness one read in her face. Her eyes seemed to be always filled

with unshed, unbidden tears, and her voice had a soft, penetrating cadence, that I remember always suggested to me the sound of lost, sad music. In dress she was most quiet, wearing soft, rather sad-colored, though not dark, materials. I remember she was very kind and gentle to me. I never saw her afterward, but I have always carried in my memory a sweet and pleasant recollection of her.

I knew quite well Mr. and Mrs. George Vandenhoff, and they were very interesting people. My acquaintance with Mrs. Vandenhoff antedated by several years that of her husband. When I first met her she was just about entering upon a stage career, as "Miss Makeah." A few years after she married George Vandenhoff, having left the stage. She was a handsome, amiable woman, highly educated, and fitted in every way to adorn society; but she had not the divine spark. She never was, and I think never would have been, a good actress; and when I knew her and her husband they both devoted themselves to teaching, with occasional appearances together on the platform.

I think of great acting that which ranks in my memory as quite as grand in conception and brilliant in execution as that of Adelaide Ristori was the reading of Fanny Kemble. I never saw her on the stage; but when she was quite an old woman, being past seventy, I heard her read the tragedy of Macbeth, and though I had before that time, and have many times since, seen the piece played, that reading of Fanny Kemble holds in my memory the place of honor as being the loftiest, and at once the most poetic and realistic performance of the tragedy that I have ever witnessed. It was at Steinway Hall, on East Fourteenth Street, one dull, cloudy afternoon, with occasional glimpses of sunshine breaking through, and throwing a few stray beams about. There walked upon the platform and took a seat beside a small table an old gentleman, in a plain black silk gown, with a little fine lace about her throat and covering her gray hair. She was stout of figure, and with a cold, severe face—a Kemble profile. She slowly removed her gloves, deliberately surveyed us, and then began. There was no music—no introductory remarks. She opened a volume, and read: "The tragedy of Macbeth, by William Shakespeare." Before she had read long, the white walls and common-place surroundings of the hall had disappeared, and there arose before me instead the blasted heath, the weird sisters, uttering their gruesome incantations, and then came to them Macbeth and Banquo. And so on and on through every act and scene of that fearsome tragedy that voice—that wonderful voice—through its marvelous cadences and inflections—led one spellbound. There was no confusion in one's mind as to the character speaking. There was no break in the story, no flagging of interest, and as each scene was introduced there it arose before one's mental vision with far more fidelity than is often reached upon the stage.

It was many years after listening to this reading that I played Lady Macbeth. It was at the old California Theatre, under John McCullough's management. John McCullough said to me: "Where did you get your idea of Lady Macbeth? I like it better than any I have ever seen. All the actresses I have ever seen play the part make her such a 'horse-godmother' of a woman; you make her human."

I had got my idea of Lady Macbeth from that old woman seated at a small table, reading the tragedy.

ROSE EYTINGE.

## UNION MUSICIANS AND MANAGERS.

The theatrical managers of New York have threatened to import musicians from abroad unless members of the Musical Mutual Protective Union as an organization shall agree not to interfere between musician and manager. But as THE MIRROR has pointed out, the Contract Labor law would prevent this. The arguments on both sides of the controversy now going on between managers and musicians are, however, interesting. The union men say the managers have made a direct attack at the fundamental principle of trades unionism preliminary to a general reduction of salaries. At the head of the managers in the dispute is Manager Corried.

Herr Corried has been most active in urging action against the Musical Mutual Protective Union, and he has behind him all the members of the Association of Theatrical Managers, which has delivered an ultimatum to the union, demanding certain changes, particularly a reduction in the wage scale. Naham Franko said that managers who are making thousands of dollars want to cut down the pay of the orchestras to almost nothing. One of the suggestions in their ultimatum is that for a performance of Parsifal every musician shall receive \$3. It takes the most skilled musicians in this city to play in the orchestra for Parsifal. Mr. Corried, Mr. Franko said, wants to pay artists workmen's wages. And Mr. Franko issued a further statement to the effect that "The rates given out by the managers' society are false in regard to all the terms. The minimum operative pay per player has been \$7 a performance. The new society wants to reduce that to \$3, and not to \$5, and for a minimum season of twelve weeks, the musicians to play twelve rehearsals free of charge and an additional rehearsal every day. For English opera the rates are the same. Theatre managers want to pay for comic opera \$2.50, instead of \$3.50 a night, and for theatrical performances and vaudeville \$1.75 a night, with free rehearsals all day, and at night when necessary. As dress rehearsals frequently last until 5 o'clock in the morning, it can be seen how much is expected of the men. But the new rules will never go through. The union will never consent to accept them merely because this has been a bad year in amusements and the managers want to cut down expenses."

Thomas W. Hindley, vice-president of the union, said that the biggest cut demanded was in the case of the musicians for the Metropolitan Opera House. It amounts, in some instances, to over half their wages. In other theatre orchestras the managers do not demand such a large reduction, but enough of one to make living almost impossible. Because of the contract labor law Mr. Corried will not be able to bring back from Europe enough musicians to complete an orchestra suitable for grand opera. The union men say Mr. Corried will probably find himself without an orchestra next season unless he comes to their terms. The stand taken by the union will not in any way affect the theatres.

At the convention of the American Federation of Musicians, at the New Amsterdam Opera House, recently, it was recommended that all locals affiliate themselves with local labor organizations of the American Federation of Labor. Reginald De Koven was extended the privileges of the floor. He said he was in entire sympathy with the American Federation of Musicians and with organization in art and labor. The labor unions, he declared, were the legitimate successors of the old guilds of the Middle Ages, and the latter had made the arts of the Middle Ages possible. Musicians should first be artists, then handicraftsmen, but Americans first, last and all the time.

A Star wishing representative to book or manage tour can consult E. D. Shaw, 1358 B'way, Room 7, N. Y.

## A SHAKESPEAREAN INCIDENT.

It was hardly worth wasting a penful of ink in refuting anything said by the victims of the mania that Shakespeare was Bacon, but out of a desire to satisfy doubts upon the matter has grown an excellent volume. Mr. Sidney Lee suggested to a gentleman named Hughes that he should collect all the early notices of Shakespeare, and the idea developed into an anthology of opinion about Shakespeare. The result is an interesting volume, with a preface by Mr. Lee, comprising all the best verse and prose which had been written about the great dramatist from 1596 to 1902.

And apropos of Mr. Sidney Lee he asked me the other day if I knew that a village called Grendon Underwood, in Buckinghamshire, boasted association with Shakespeare. I confessed I did not, and he kindly gave me some points. So impressed was I with his information that I selected a fine day and made a pilgrimage to the village in question. It is near the old forest of Bernwood, where history tells us that Norman kings hunted the wild boar. Through the village runs the old coach road extending from London to Bath, which the Romans used to traverse to bathe in the hot springs. It is an antique place, with thatched-roofed cottages, many of which were standing in Shakespeare's time, and the village still retains its quaint, old-fashioned appearance, and the inhabitants seem as primitive as their surroundings.

Near the centre of the village stands an old house once known as the Ship Inn. It is still called Shakespeare's Farm, and there the Bard of Avon used to put up when he journeyed from Stratford to London. On one occasion, however, the poet—after the manner of poets of all periods—was in great distress. Perhaps it was the plague raging in 1592 that reduced him to poverty, closed his theatre, and made him a strolling player. At any rate, the story has been handed down from father to son that Shakespeare, unable to afford a lodging at the inn, and wearied with his journey, made a shift to sleep in the sheltered church porch. Two constables going their rounds awoke him, and in their rustic wisdom denounced him as a robber with designs on the church. The wanderer begged his captors to allow him to see the interior, remarking there was nothing in the sacred edifice worth stealing, and that the worthy constables were making much ado about nothing. It dawned upon the sluggish intellects of the rural guardians of the peace that they had captured an honest man, so they led him to the Ship Inn, treated him with food and drink, and cheered his spirits by their simple native humor.

These village constables, it is probable, were the originals of Dogberry and Verges in Much Ado. Dogberry in the play talks the true Buckinghamian dialect. He says in Act III, Scene 3: "First, who think you the most desartless man to be constable?" "Desartless" is a North Bucks pronunciation; and, again, in the same scene the Second Watch says: "Let us go, sit here upon the church bench till two, and then to bed," which may have been suggested by the recollection of the seat inside the church porch at Grendon, upon which Shakespeare rested. The description Dogberry gives of himself in Act IV, his mistakes and conceit may well have been drawn from the simple-minded rustic who entertained the poet in the Ship Inn at Grendon.

Aubrey, the antiquary, who lived within twenty-six years of Shakespeare's death, in his "Lives of Eminent Men," only devotes fifty-seven lines to the biography of "Mr. William Shakespeare," whom he describes as "a handsome and well-shaped man, very good company and of a ready and pleasant smooth wit." Aubrey then makes an interesting statement, as follows:

"The humor of Dogberry, the constable, he happened to take at Grendon in Bucks. I think it was midsummer night that he happened to lie there, which was on the road from Stratford to London. And there was living that constable about 1642, when I first came to Oxon. Joseph Howe is of the parish and knew him."

This assertion by a writer almost contemporary with the poet is entitled to credence, and it is, moreover, supported by a local legend—one of those stories told by boys in a country-side, little known beyond the village where they originated.

Aubrey's statement that one of the constables was living when he went up to Oxford as a freshman in 1642, and that he was known to Joseph Howe, a relative of the rector of Grendon, taken together with the strong local tradition, may be fairly considered as proof of the connection of Grendon and Buckinghamshire with Shakespeare, and reveals a little known incident in the poet's life.

Shakespeare's house stands on the western side of the village street, midway between the church and the school. It belongs to the Rev. Randolph Pigott, rector and lord of the manor, whose ancestors held it in the time of Shakespeare. It ceased to be an inn almost a century ago. The southern gabled end of the building is associated with Shakespeare's memory and remains in much the same condition as when the poet visited it. It is the stories high, and built of timber, high up in the gable is an oval window which looks out from a small dark room where Shakespeare slept. The ground floor chamber has a large old-fashioned fireplace, over which are hung some weapons of ancient make.

Tradition says that The Midsummer Night's Dream was written at Grendon, and that the sylvan scenes in it were taken from the countryside. The actual bank whereon the wild "sylvan grows" is pointed out, having a large hill covered with wild thyme. At the Ship Inn it is possible that Shakespeare made the acquaintance of Bottom the weaver, Quince the carpenter, Sing the joiner, Flute the bellows mender, Snout the tinker, Starveling the tailor, and recorded their droll sayings and manners.

Such is the story of the poet's connection with Grendon. It is supported by the evidence of local tradition, which usually has some foundation, and is therefore worthy of the attention of all Shakespearean students.

HOWARD PAUL.

## ESTHA WILLIAMS.

On the first page this week may be seen the latest picture of Estha Williams, who has been featured the past three seasons as Parsa in At the Old Cross Roads. Miss Williams, who in private life is the wife of Arthur C. Alston, made her first appearance in San Francisco as a member of the California Theatre Stock company, and that was the city in which she was born. She came East with Harrigan, and later appeared with Maude Granger and Jeffreys Lewis. Miss Williams staged Tennessee's Pardner and At the Old Cross Roads for Arthur C. Alston in addition to playing the leading roles. She is as proficient in stage directing as she is in acting. Miss Williams will start rehearsals of At the Old Cross Roads on Aug. 1, as the season will open middle of that month. It is possible that Miss Williams may remain in New York city to rest next season and cast about for a good comedy in which she will go out the following season.

## OLA HUMPHREY HURT.

During a rehearsal of Under Two Flags at the Empire Theatre, Albany, N. Y., on May 16, Ola Humphrey, one of the stars of the Mordant-Humphrey company, met with a painful and almost serious accident. The horse she was riding as Cigarette backed off the run, and horse and rider fell to the stage six feet below. Only presence of mind saved Miss Humphrey from being killed. As it was, she sustained a severe strain of the ligaments of the left limb. Against the advice of her physicians she continued to play until Wednesday of the following week, when her strength gave out and she is now confined to bed. The physicians say it will be several weeks before she will be able to play again. Through this misfortune and inability to secure a suitable understudy, Mr. Mordant was compelled to close suddenly the season of the company.

## MACKLIN AS SIR PERTINAX MACSYCOPHANT.



Theatrical enthusiasts who chance to visit the World's Fair at St. Louis will be interested in the character portrait of old Charles Macklin in the Irish section. This is the replica of the painting by De Wilde now in the National Gallery at Dublin. It is fitting that this portrait of the sturdy actor-dramatist in his creation of Sir Pertinax MacSycophant in The Man of the World should find a resting place in the Hibernian capital, for the play first saw the light in that city (under the title of The True Born Scotchman) in 1766. It was brought out in London at Covent Garden in May, 1781, with Macklin in his original character. He was then eighty-two, a remarkable age at which to play such a trying character, and it was at that time that the portrait by De Wilde, of which we give a reproduction, was painted.

In all the wide range of dramatic literature no more clear-cut, uncompromising, and repellent portraiture of a pushful Scot has ever been drawn than in Macklin's Sir Pertinax. It was not so much an individual entity as the arraignment of a nation. One arrives at no parallel in literature generally until one lands at the indiscriminate vituperation of T. W. Croiland's Unspeakable Scot.

The character of Sir Pertinax was not among those that the world was disposed to willingly let die. As an acting role the seat was impressed upon it by George Frederick Cooke, who played the part in America. Within recent memory it has been ably acted in England by Samuel Phelps.

The Dr. Johnson of the stage, Charles Macklin, was in many ways a remarkable man. Rugged, forceful, cantankerous, he had immense staying power and lived to be a centenarian. In stage annals he occupies a niche as the first player to redeem Shylock from the inaptitudes of the low comedy merchant and as the first to play Macbeth in appropriate Scottish costume. It will hardly be believed that before his time Garrick and others garbed the Thane in the flamboyant attire of a Hanoverian military officer.

W. J. L.

## CUES.

Marie Griffith died at her home in Canonsburg, Pa., May 31, at 3 o'clock A.M., of typhoid fever. She was nineteen years old.

The friends of W. J. Sully, the comedian, who played Jim Mason with Human Hearts the past season, are extending their sympathies to him on the death of his mother, which occurred in Boston May 25.

Maria d'Ischia, who said that she was an actress, appeared against three men a woman, all Italians, in the Butler Street Court, Brooklyn, last Wednesday, charging them with robbing her of \$2,000 worth of jewelry and 3,000 francs, besides illtreating her, in a house in Harrison Street, where they kept her for a day. As she could not identify the men and woman in court they were discharged. Miss d'Ischia is the wife of Chevalier Raffaello d'Ischia, the New York correspondent of several Italian newspapers.

Marlon Stanley left for Cincinnati last week to play a ten weeks' engagement at Chester Park. She has been engaged for the prima donna role for next season in Mr. Hilm and I, a new musical comedy opening Oct. 17 under Hurling and Seaman's direction.

A. C. Abbott closed May 19 with B. C. Whitney's Isle of Spice company at the Globe Theatre, Boston, to accept a position as contracting agent ahead of Goldman Brothers' Show.

Daniel Sully opens his season Sept. 2 at Kingston, N. Y., in The Chief Justice. As usual, he will rehearse the company at his summer home in the Catskill Mountains. Willis E. Foy is in town engaging people, scenery and printing. Ethel Carpenter, William F. Kohman and W. D. Reed have been re-engaged for next season.

Harry S. Alward, business manager for Mrs. Langtry, sailed for Cape Town, South Africa, last Saturday. The wife will visit the principal cities at the Cape and arrange a concert tour for Lillian Blauvelt, which is to begin next March. She will visit Cape Town, Durban, Johannesburg and the principal cities under the management of W. F. Pendleton and H. G. Snow. Mr. Alward will return late in August.

Lillian Sackett (Mrs. Benjamin F. Higgins) underwent an operation in the New York Hospital five weeks ago. She returned to her boarding house last Tuesday, but contemplates returning in the course of the ensuing week for the purpose of undergoing a second operation.

George F. Marion, general stage director for Henry W. Savage, arrived last week from England on board the Deutschland. He says that there is not the slightest doubt of the success of The Prince of Pilsen in London.

Anna Millar, who plays the piano accompaniments at the Dussan concerts in Madison Square Garden, fainted on the stage on Thursday evening last. There was a little excitement, but no panic.

Kathryn Kellum is to return to the stage in August, as the new play called Sabina, which Wedgwood and Kemmer have provided for her. Her leading man will be Frederick Warde.





## SAN FRANCISCO.

The Columbia Theatre has been the scene of crowded houses during the engagement of Richard Mansfield May 10-20. Dr. Jekyll and Mr. Hyde was given on Friday night. This was the only new characterization given this week. Mr. Mansfield had been seen in this play before and his performance on Friday was as great a triumph as it was on his first presentation. Mr. Mansfield can certainly feel proud of his great success here, and the intervals of his appearance here should be less far apart, for it is nine years since his last visit. Maude Adams opens 31 in The Little Minister. Her engagement is for two weeks, the second of which will offer Miss Adams in her new play, The Pretty Sister of Jose. The sale of seats for the first week has been very large.

On Sunday night 22 the Oliver Morosco co. opened at the California Theatre in When We Were Twenty-one, and a more delightful performance cannot be imagined. The co. have come to stay during the entire summer, giving only the best plays and recent successes of personal stars. The co. is one of the best we have had in recent years. Each member has had a personal success in some big production or other, and we may look forward to some very good work. Howard Gould, the leading man, has been with the best actors, having replaced Mr. Hackett in several plays. George Woodard has a big reputation as a comedian. Harry Metaxer, the juvenile, comes from a family of players, and his performance on Sunday as the Imp has established him as a favorite. Amelia Gardner, the leading lady, is a beautiful woman, and with Mr. Eversham last season. Theresa Maxwell is also a great favorite in the East, having played with Lawrence O'Grady. The performance of Thomas Oberle as David Hirsch in When We Were Twenty-one was a very creditable piece of character work, and we will look forward with interest to more of Mr. Oberle's art. The balance of the co. have been seen here before, among them Frank MacVickers, H. S. Duffell, Phyllis McAllister and Robert Morris, who is also directing the stage. On Sunday night 23 Janice Meredith will be presented.

The Tivoli is in its last nights of The Runaway Girl, 24-30. This pretty opera has enjoyed a long and successful run. On Monday night 31 The Toy Master will be revived for one week. This opera is always good for a fill-in week of crowded houses. Rehearsals are now going on for a large production of Sergeant Kitty. Many new people will be the cast, and there is little doubt but that it will hold the boards for some weeks.

Melbourne MacDowell and Miss Fuller were seen at the Grand Opera House on Sunday 22 in Sardou's Fedra, and the performance will be next week's most interesting of the season. The role of Iphigene is the one which first brought Mr. MacDowell into prominence and his work is truly artistic. The only regret is that his engagement is drawing to a close. It has been recently suggested that Miss Fuller's work has been more than commendable. Her playing in Fedra has brought forth only the greatest praise. The stage settings and management were up to the usual good standard. Gismonda will be next week's offering, and it will be the last of Sardou's plays for the season. For the last week of Mr. MacDowell's engagement he will present a new play, one which has never before been produced. Sunday night 30 will see the opening of The Girl in the Red Velvet, a burlesque will be presented by an entirely new co. and written by Judson Brulce, called U. S. It is said to be very funny and will help to introduce the new Eastern co., which includes such people as Caroline Hull, Edna Aug. York, and Adams, Al. Fields, Edwin A. Clarke, and the Garrity Sisters. One of the features of the performance will be the introduction of the Red Velvet, which the management have brought from the East at great expense.

The bright co. at the Alcazar gave a very delightful performance on Monday 23 of A Possible Case, a comedy by Sidney Rosenfeld. It is a mix of husbands and wives, one wife having three husbands and a husband two wives. The entanglements which naturally follow were very amusing and entertained a large audience. Miss Block appeared as the wife with the many husbands and did some good work. She finally is made happy by getting the one which seems most possible. Mr. Durkin has a very small role, but does well what is allotted him. Mr. Maher had a very happy opportunity to show his cleverness. Miss Starke and Mr. Hillard played opposite and were well cast. Miss Crosby did exceptionally well as the abused wife, and her lines provoked much laughter. Mr. Osbourne was a distinct hit as Mendoza, the villainous Mexican, who is responsible for much of the trouble. His make-up was an artistic one and a complete disguise. Toll Gate Inn will be given next week.

The Central Theatre has a strong attraction this week, 23-30, in A Great Temptation. This Southern comedy drama by Owen Davis. This play will also tend to introduce to the patrons of the house Julia Blank, a character woman who has an international reputation for wonderful character work. Miss Blank received a tremendous ovation on Monday night, and she is sure to be a great attraction for this house. Mr. Mayall appeared in the role of the gambler after a week's rest. All the favorites were in the cast, and many people were especially engaged for the many interesting specialties which were introduced. Next week A Celebrated Case.

OSCAR SIDNEY FRANK.

## LOUISVILLE.

All of the local theatres are now closed. One of the coming amusement events is the First Imperial Marine Band of Germany, which will open a brief season at the new Louisville Jockey Club Park 6. The place has been beautified and improved, and with such a notable opening attraction should be a success. Manager James B. Camp is interested in the enterprise.

Sells and Downs' circus will give two performances 13. A notable event will be the first rendering of the Cantata Judith at the New Masonic 3. The music is the ambitious effort of Karl Schmidt, long leader of orchestra at the Auditorium, and associated with everything that is good in a musical way in this community. The book is by Rabbi Enlow, of the Jewish Temple, a man of poetic temperament, broad ideas, and a deep learning.

Douglas Bird, the Louisville composer, has issued two new songs, "Love, Canst Thou Remember Me," and "Shadows."

Max Blom, the comedian, who had a successful season on the road with The Telephone Girl, is visiting his home people. He has signed with Murray and Mack for next season.

Edith Terry, of this city, who was so successful with E. Rice during a brief career in the light opera stage, has decided to enter the oratorio field of work and will spend a brief season in Europe engaged in study of this style of music, for which her voice is particularly adapted.

Riverview Park has opened for the season and it is believed will prove to be one of the most popular of the kind in the country. The scenic surroundings are beautiful and the many improvements looking to the comfort of his patrons made by Manager Simons are noticeable.

Mrs. Sallie White, Louisville's only woman lawyer, a colored woman, has written a play styled The Triple Mystery.

Manager Macaulay, through the courtesy of I. F. Whitesides, had a valuable addition made to his collection of theatrical curios in a programme of the debut of Mary Anderson, which occurred in 1875. It is said there is but one other copy of this programme in existence, and this in the possession of the distinguished actress. Mrs. Whitesides, now a prosperous merchant, was a member of the debut cast.

Manager C. D. Shaw, who will leave within a short time for a well-earned vacation, which he will spend in his old home, Detroit, talks enthusiastically of the improved booking that he will have for the coming season at both the Avenue and the New Masonic.

The German people of Louisville are preparing to specially entertain Herr Reinholdmann and the members of the German Imperial Marine Band during the engagement at the New Jockey Club Park. An elaborate banquet is projected.

Anbrey Stauffer, a recent addition to the Louisville musical contingent, in collaboration with Edgar Hill, a Louisvillean, has composed an opera based on Conan Doyle's famous story, The White Company. Mr. Stauffer's opera, Mahatma, was produced during his stay in London.

The burial of Thornton Berry occurred 31. He was for many years identified with theatricals in this city, being associated with the different theatres in the capacity of lithographer, usher, ticket seller, and press agent.

Colonel John H. Whallen, of the New Buckingham, rendered great service, both of a material and humane character, to the victims of the explosion of the steamer Fred Wilson, which occurred in the early morning hours directly opposite the Summer home of Colonel Whallen, which is situated on the river bank some miles below the city. He was among the first to reach the scene of the wreck and did yeoman service in rendering aid to the injured. This was one of the largest disasters which has occurred on the lower Ohio for many years.

CHARLES D. CLARKE.

## KANSAS CITY.

The event of the week May 29-June 4 was the opening of Electric Park, Kansas City's "Coney Island." The initial day was not a very favorable one for out-

door amusements, as it rained steadily nearly the entire time. The day following, Decoration Day, however, was an ideal one and immense crowds thronged the park from morning till night. Liberator and his celebrated band was the main attraction, and the excellent programmes rendered were the source of much enjoyment to the many thousands. The figure was probably the most popular of the new amusements, a long line of people being constantly waiting for a ride on the new device. Among the free attractions were the diving elks, the electric fountain and moving pictures, all of which were very interesting. The loop-the-loop and circle swing were also running to capacity, while the numerous smaller concessions all did a big business. Free vaudeville in the German Village attracted many to that already popular section of the park. An improved street car service to the park this year will doubtless make it more popular than ever.

At Forest Park 29-4 the usual large crowds turned out nightly to enjoy the beauties of the park. Decoration Day brought many thousands to the popular resort, making it one of the biggest days of the season. Sunday, May 22, Manager Lloyd Brown states that there were 21,000 paid admissions to the park. A vaudeville bill of unusual excellence at Hopkins Theatre attracted large crowds. Music by Lenze's Band was a pleasing feature that was much enjoyed.

The Moonshiner's Daughter was the attraction at the Gilliss 29-4, which is the closing week at this theatre. The play was seen here last season and secured quite a hit with the followers of melodrama. It was a pleasing feature that was much enjoyed. The title role with much spirit and won much favor. Other principal characters were well cared for by Charles T. Small, Louis Lytton, S. A. Mitchell, Nellie V. Smith and Crystal Zazzard. The production was appropriately staged. Business was good.

As predicted, the Woodward Stock co.'s grand production of Parsifal has been continued another week and will run until June 4. The cast remains the same, and the production now runs with a smoothness that was lacking in the first few performances. Business has been big.

The Auditorium School of Dramatic Art, Mrs. Georgia Brown, directress, gave a final students' matinee at the Auditorium the afternoon of 29. The programme was made up of one-act plays, that gave the pupils ample opportunities to display their powers. The following were given: Who's to Win Him, Cupid on Wheels, Cousin Faithful, Give Me My Wife, Sweet Will and My Turn. Next individual prize is due Frank I. Buckingham, Florence Radcliffe, Virginia Wade, Dixie Morrill, Beth Madison, Elizabeth Downing, Richard Beckley, and Edgar F. Lyman, all of whom did especially creditable work.

Carlton Macy, leading man of the Woodward Stock co., has leased the Auditorium for a summer season of stock. His co. comprises about the same people who have been playing here with the Woodward co. Rip Van Winkle will be the opening bill, beginning June 5, with Mr. Macy in the title role. The former prices of 10 and 25 cents will prevail, and with anything like favorable weather the theatre should prove a success.

D. KEDDY CAMPBELL.

## INDIANAPOLIS.

The Holden Stock co. put on Sappho for two performances May 27, and drew one of the largest audiences the co. has had during its engagement. Jack F. White, who has heretofore had subordinate parts in the Holden plays, gave a conscientious and energetic portrayal of the poetess. The audience was much interested in Bernice Howard as Sappho. The co. opened its fourth week 31 in Kathleen Mavourneen. Little Alice Berry sang two of Louis Wesley Jones' songs. The French Lick Hotel and Casino, and the Moulin Rouge, winning the evening encore. My Partner will be the bill for the last half of the week.

The Unique Theatre has closed after a prosperous season, which has demonstrated to Manager Thorburn that a clean vaudeville show at low prices will pay in this city. The Unique will reopen in the early fall in an entirely new home more adapted to its needs. Everything will be new and larger, and better shows will be given.

The musical event of the week will be the Festival of Songs by the pupils of Mrs. Mary Jeffry Christian at the German House 3. This concert, which will be unusual in its programme, and part of which will be given in costume, will be for the benefit of the Fairview Summer Mission at Fairview Park.

Mrs. Ona B. Talbot has already planned for her season of concerts for next winter. This will be her last season in the programme, and part of which will be given in costume, will be for the benefit of the Fairview Summer Mission at Fairview Park.

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people are in the cast. The chorus and orchestra are particularly attractive in their efforts.  
J. MARSHALL QUINTERO.

## CLEVELAND.

Vaughan Glaser's Stock co. at the Colonial still keeps on the top wave of popularity and the bill May 30-4. The Adventures of Lady Ursula, was one of the best productions of the season. Monday, May 30, was the one hundredth performance given by the organization and a beautiful souvenir programme was presented to each lady. The Cowboy and the Lady 6-11.

At the Prospect Theatre the Baldwin-Melville Stock co. presented Lost 24 Hours 30-4.

Monday, 6, the Garden Theatre (Haltforth's), under the management of Burton Colver, will be opened and B. C. Whitney's Show Girl will inaugurate the season.

Manager Max Faetkenhagen was in New York for two weeks in the interest of the new Euclid Avenue Garden Theatre, which will open to the public 13.

Vaudeville is to be the attraction for the first three weeks, after which comic opera will be sung for the balance of the season.

The testimonial benefit 30 to Treasurer Fred Brandt, of the Empire Theatre, was a grand success in every way.

Drew and Campbell's popular burlesque house, the Star Theatre, closed one of the most successful seasons in its history 4. WILLIAM CRATON.

## COLUMBUS.

The Empire Theatre Stock co. presented the week of May 30 All on Account of Eliza. The role enacted by Louis Mann was taken here by Charles Waldron, and his accomplishment in this German dialect part was an emphatic attestation of this young man's versatility. His creation of Hochstetl was as finished in its way as his other polished depictions, of which he has given so many. The effects of the character he interpreted this week are so widely separated from those of the parts he usually plays that his success is indeed a big compliment to his ability. Not once during his impersonation of the German this week could the regular patron of the Empire discern the Charles Waldron of other depictions. Miss Carter, as the pretty school teacher, Miss Carter, gave one of her most bewitching creations. The others of the co. were capable. The management must receive especial commendation for the completeness with which it staged the production. J. CLARENCE SULLIVAN.

## BUFFALO.

Grace Van Studdford and her excellent co. proved itself to be one of the best of the many comic opera co. seen here during the season, and did a good business at the Teek May 30-1.

That great Buffalo favorite, William Farnum, and the Baldwin-Melville Stock co. began its Summer season of twelve weeks at the Star 30, presenting in an admirable manner Soldiers of Fortune. S. R. O sign has been displayed at every performance. In preparation, Thru Musketeers.

Lycium Theatre did a fairly good business week 31 with Johnston Fiske. This closes the regular season at the house. P. T. O'CONNOR.

# CORRESPONDENCE

## ALABAMA.

**MOBILE.**—MONROE PARK THEATRE (M. McDermott, mgr.): With large and appreciative audience filled house to capacity, with tasteful decoration of house with flags and palms, and co. far superior to any of former seasons, the opening performance of Thorne-Baker Opera co. May 30 in "I Trovatore" was indeed a gala one, and one to make Manager Baker feel justly proud. Under the able directorship of Max Feuchandler, co. appeared their best, and the audience was not backward in lavishing profuse and merited applause on their efforts. Miss Thorne, who is a great favorite here, was every night a night, co. interpreting the role was one of admiration. She has improved in voice, and made a most emphatic success. Miss Bishop as the gypsy met requirements of part in every particular, and received highest praise. Cecil James, tenor; Sinclair Gore, strong voices, and carried off their respective parts in a manner all one could wish for. Large orchestra helped considerably toward success of performance. Same opera will be given 31-1. The Black Hussar 2-4.

**MONTGOMERY.**—PICKETT SPRINGS CASINO (E. E. Winters, mgr.): Albert Taylor Stock co. May 23-28. Plays: Peaceful Valley, A Bachelor's Romance, Don Caesar de Bazan; performances pleased, past week being largest business ever done by Casino. Albert Taylor Stock co. 30-4.

## ARKANSAS.

**PINE BLUFF.**—FOREST PARK THEATRE (Clarence Philpot, mgr.): Franklin Stock co. May 23-28; light houses, owing to opposition every night; co. capable. Plays: His First False Step, Indiana Romance, Wormwood, in the Rockies. Lyric Opera co. 6-11.

**LITTLE ROCK.**—GLENWOOD PARK THEATRE (Charles T. Taylor, lessee and mgr.): Taylor Stock co. presented To Satisfy Her Honor May 23-25. Plays: The 24th and 25th, among Southern Pines 20-30; very large house; satisfaction; elaborate mountings; large cast made it compare favorably with current offerings. Special hit was made by Frederick Harris in a heavy role. The other successful ones were Bianca West Charles, Dickerson, R. M. Sperry, the author, Charles Jewett, Frank Smith, Hattie Steinbach, and Louise Galligan. Several New York producers saw the play and are negotiating for movie season's rights. A Y. M. C. A. Mother Goose (local) 3-4 closes season, which opened very badly and rapidly improved after a drop in seat prices to former figures.

**HOT SPRINGS.**—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Charles C. Taylor co. 13-18.

## CONNECTICUT.

**BRIDGEPORT.**—SMITH'S THEATRE (Edward C. Smith, mgr.): The Crackersacks furnished burlesque and vaudeville May 23-25, among Southern Pines 20-30; very large house; satisfaction; elaborate mountings; large cast made it compare favorably with current offerings. Special hit was made by Frederick Harris in a heavy role. The other successful ones were Bianca West Charles, Dickerson, R. M. Sperry, the author, Charles Jewett, Frank Smith, Hattie Steinbach, and Louise Galligan. Several New York producers saw the play and are negotiating for movie season's rights. A Y. M. C. A. Mother Goose (local) 3-4 closes season, which opened very badly and rapidly improved after a drop in seat prices to former figures.

## CALIFORNIA.

**LOS ANGELES.**—MASON OPERA HOUSE (H. C. Weston, mgr.): New Minister May 23-28; very fair business; co. quite satisfactory and performance even. Maude Adams in The Little Minister 9-11. E. H. Southern in The Proud Prince 13-15. In RIVANK THEATRE (Olivier Morosco, mgr.): Bass co. made a hit in comedy June 2-28. Work was splendid; full houses prevailed. Diplomacy 20-4. GRAND OPERA HOUSE (Clarence Drown, mgr.): Ulrich Stock co. opened eight weeks' engagement demonstrated their ability to give this class of play in the good old style that takes. The Two Orphans 20-4. CASINO THEATRE (Wyatt and Morosco, mgrs.): Week 22-28 was second one of Olympia Opera co., and they appeared to much better advantage in the beautiful Boccaccio than in Sals Pasha; houses splendid. D. W. CARLTON.

**OAKLAND.**—MACDONOUGH THEATRE (Hall and Harton, lessees): Landers Stevens and George Cooper in Rip Van Winkle May 23-29; play well presented; attendance good. Brown's in Town 20. Our New Minister 10-12. Mambo Adams 17. YE LIBERTY THEATRE (H. B. Bishop, mgr.): James Nell in Nancy and Co. 23-29; meritorious performance; business greatly improved. George Bloomquist made hit. Same co. in The Royal Box 30-5. ITEMS: Charles E. Hill, the popular manager of Macdonough Theatre, has returned from a business trip to New York. James Nell will conclude successful engagement at Ye Liberty Theatre June 5. Mrs. Leslie Carter will be seen early in July at Macdonough in Du Barry.

## GEORGIA.

**ATLANTA.**—GRAND OPERA HOUSE (H. L. and J. L. Givens, mgrs.): Music Carnival May 30-3, including Madame Schumann-Heink, Sig Giuseppe Campanari, Dell Martha Kendall, Walter Coleman, Ernest, Oscar Elgott, Silvio Risegart, and chorus of 200. CASINO (Jake Wells, mgr.): Dixie Troubadours 23-28; pleasing performances; good houses.

**AUGUSTA.**—GRAND OPERA HOUSE (William Schwelger, mgr.): Ferguson Stock co. May 23-4; pleasing performances; good business. Plays: Down on the Farm, In Arizona, The Outcast, In Sunny Tennessee, Mugg's Landing, Our Bachelors, The Gambler and the Lady, The Tie That Binds, East Lynne.

**MACON.**—CRUMP'S PARK CASINO (Bruce Conner, mgr.): Vaudeville May 23-28 entertained large audience. Charlotte M. Bolton co. opened 30-4 in Rip Van Winkle; pleasing good house.

## IDAHO.

**BOISE CITY.**—COLUMBIA THEATRE (James A. Pinney, mgr.): Margarita Fischer Stock co. in The Indian May 22; benefit for Exiles; fair house.

Fischer co. closed engagement 23. ITEM: Fischer co. will open New Riverside Park Theatre, Charles C. Pyle, manager, for the Summer June 30.

**WALLACE.**—MASONIC TEMPLE (M. J. Flohr, mgr.): Mcadden's Flats May 23; fair co. to capacity. Richard Mansfield 7.

## ILLINOIS.

**QUINCY.**—EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Beyond Pardon (local) May 24; very clever amateur performance. Hearts and Diamonds (local) 25; good house; creditable performance. Dodge and Bowman Amusement co. (return) 30, 31 again delighted large and appreciative audiences; closes season, which has been one most successful and prosperous in history of house. ITEM: At a recent meeting of the Empire Theatre Co., Mr. Busby was reappointed manager for ensuing season.

**CLINTON.**—RENNICK OPERA HOUSE. ITEM: M. Nicolai, owner of house, has leased to B. F. Vasson and I. B. Sabin for 1904-05, and they are remodeling and changing the interior to requirements of State laws, and will be prepared to open by June 10. I. B. Sabin will be manager.

**SPRINGFIELD.**—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Second performance of The Maid and the Mummy witnessed by fair and well-chosen audience. May 27; clever, well dressed co. Dodge and Bowman co. 28, 29; fair business; closes season.

**PEKIN.**—STANDARD THEATRE (C. F. Dittmer, mgr.): William Owen in Lady of Lyons 19 played light house. Majestic Theatre co. in A Virginia Romance 22-28. (except 23). Small house; were to play 22-28 (except 23).

**DIXON.**—EXCEPT HOUSE (E. M. Truman, mgr.): Royal Slave May 25; good house; A1 attraction; closed best season, both financially and artistically, that the theatre public of Dixon have ever had.

**PEORIA.**—THE GRAND (Chamberlain, Harrington and Co., mgrs.): Richard Carle's new musical skit, The Maid and the Mummy, was greeted by good house May 28; closed season.

**ROCKFORD.**—GRAND OPERA HOUSE (George B. Peck, mgr.): Kersands' Minstrels May 26; fair house; closes season.

**JOLIET.**—THEATRE (William H. Hulshizer, mgr.): Kersands' Minstrels May 28 pleased capacity. The Fillets 20-4.

**MATTOON.**—THEATRE (Charles Hogue, mgr.): Butlers (hypnotists) May 23-28 pleased good business.

## INDIANA.

**SOUTH BEND.**—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Mrs. Fiske in Hedda Gabler, supported by excellent co. May 30; warmly received by large and fashionable audience, one of the best attractions of season. AUDITORIUM (Harry G. Sommers, mgr.): Rogers Brothers in Rogers Brothers in London June 13.

**FORT WAYNE.**—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): The Creation May 23; Professor Miss High School chorus assisted by Miss Osborne, Chicago, soprano; Glen Hall, tenor; Chicago; Gwylm Miles, basso, New York; also Theodore Thomas' Chicago Orchestra; one of best concerts ever given; packed house. Van Dyke and Eaton co. 30-11.

**HAMMOND.**—TOWLE'S OPERA HOUSE (James Wigfield, mgr.): A. H. Wilson in A Prince of Fatters May 29; very good co.; small house. To Die at Dawn 5 closes season.

**TERRE HAUTE.**—THE GRAND (T. W. Barbydt, Jr., mgr.): Francis Wilson in Erinnee May 16 pleased large house. Country Girl 20; good performance; co. large house; closes season.

**NOBLESVILLE.**—WILDS' GRAND OPERA HOUSE (L. Wild, mgr.): Much Ado About Nothing (local High School) May 26; large audience; well pleased; closes season.

## INDIAN TERRITORY.

**LEHIGH.**—BLIQU THEATRE (Boone Williams, mgr.): Pan-American Shows (under canvas) May 26; Rogers Brothers performance. Stafford Brothers' Minstrel co. (under canvas) 30.

**TULSA.**—OPERA HOUSE (W. O. Strother, mgr.): Loyd and Gentry Eclipse co. in Black Diamond May 27 and Girl from Cuba 28; good co. and business.

## IOWA.

**IOWA FALLS.**—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): William Owen in The Lady of Lyons 10. ITEMS: Lack of male musicians at Elmenc, Ia., has resulted in lady musicians of the town coming to the front and offering their services. On the occasion of parades and other public appearances, the ladies will appear in the regular Polish Hussar uniforms worn by the male members of the organization. Work has commenced on the alterations in the three West Side opera houses in Des Moines, on which Manager Foster will expend \$3,500 in complying with the new theatre ordinance. Mr. Foster goes to New York 1 to get the newest ideas in relation to opera house improvements. Webster City's Carnival co. has decided to hold another carnival this fall, and will leave the date open pending the engagement of the best possible attraction in this line. The thirteen members of the graduating class of the high school at Jefferson, Ia., will present The Merchant of Venice in lieu of a regular commencement exercises. The erection of a new opera house and the abandonment of the Foster Opera House in Des Moines has been given up, owing to the strict building regulations embodied in the new city theatre ordinance governing the erection of this class of buildings. FRANK E. FOSTER.

**COUNCIL BLUFFS.**—NEW THEATRE (A. B. Beall, mgr.): Dainty Parade Extravaganza co. May 25; good audience; fair performance. Omaha Dramatic co. 29 presented True Friends to fair house. ITEM: Lake Manawa, Council Bluffs' popular resort, opened May 28 to good crowds. Grounds are under management of Manawa Amusement Co., William P. Byrne, of the Orpheum, is in charge. Concert Band is again in attendance and proving popular.

**OTTUMWA.**—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): May Festival (local), assisted by Chicago Symphony Orchestra, May 24, 25; three entertainments were put on by splendid crowds of society people. This choral club has made May Festival an annual affair. An American Citizen (local) 3. ITEMS: The West End Heights designates the vaudeville at Caldes' Park, which open May 30. Gentry Brothers' Annual Circus June 7.

**SIoux CITY.**—GRAND OPERA HOUSE (A. P. Beall, mgr.): After week's darkness Brannin Stock co. opened May 22-28; co. satisfactory; business good. Plays: Nick Carter, How Hopper Was Struck, A Southern Romance.

**DECATUR.**—GRAND OPERA HOUSE (William T. Reeb, mgr.): Billy Kersands' Minstrels May 25; fair house; poor performance. The Choral Club (local) 26 pleased full house. Van Dyke-Eaton co. 6.

**KEOKUK.**—CASINO (A. S. Grenier, mgr.): Elmore Sisters Comedy co. opened May 30-4, presenting A Devil's Lane, matinee and evening, to fair business.

## KANSAS.

**LEAVENWORTH.**—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): Dark. ITEM: The stock at Electric Park, under the management of L. Lyle Lewis, opened to excellent business. The co. includes Charles D. Hammond, Katherine Swan, J. Lee Morris, Corinne Walton, Daniel Flynn, Dorothy Lamb, Cyril Lewis, W. Hugh Kilburn, James A. Nesbitt.

**WINFIELD.**—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Blind Boone Concert co. May 30. ITEM: Professor Oscar R. Gleason will marry Florence Chester at Weleoka, L. T. June 4, between afternoon and evening performances.

**JOLA.**—GRAND THEATRE (C. H. Wheaton, mgr.): Stock co. May 23-28 pleased good crowds. Plays: The Billionaire, The Two Orphans, By a Woman's Wit.

**NEWTON.**—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): Harry Gerson Clarke in His Absent Boy May 19; fair house; performance very good, but very short.

**LAWRENCE.**—BOWERSOCK OPERA HOUSE (Living Hill, mgr.): Harry Gerson Clarke in His Absent Boy May 27; good co.; fair house; closes season.

**WICHITA.**—CRAWFORD THEATRE (E. L. Martling, mgr.): Harry Gerson Clarke May 18; good co.; fair business.

## LOUISIANA.

**ALEXANDRIA.**—NEW RAPIDES THEATRE (Edwin H. Flagg, mgr.): Rapids Theatre Stock co. May 16-23; featuring Charles Leach and Cecil Fay. Plays: Triss, Dora. The Bells; good business; highly pleased. In Nebraska 26-28. Mobs 30-1. ITEMS: Charles P. White and Millie Colburn White joined co. here 23. Millie C. White making her first appearance with this co. 23, and secured a big success. In her specialties receiving continued applause. Theodore Leach and Cecil Fay have become favorites with the theatregoers and continue making big hits. Auslett Stock co., which has been formed here, leaves 5 and opens their tour at Natchez, Miss. 6.

**SHREVEPORT.**—PARK THEATRE (Fritsch Brothers, mgr.): American Dramatic co. May 22-28 in Pearl of Savoy, Camille, Dr. Jekyll and Mr. Hyde.



Resurrection, The Octoroon; good houses; fair performances. Spooner Dramatic co. 29-11.

## MAINE.

**PORTLAND.**—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Ward and Vokes May 20, 21 to 22. Candide was well received by excellent audience. George T. Hall in A Reged Hero 30; big house. PORTLAND THEATRE (James E. Moore, mgr.): Byron Douglas co. 30-4, presenting The First Born, Confusion, to capacity; co. excellent. PORTLAND AT THEATRE (W. R. Chapman, conductor): Maine Musical Festival 6, 7. COTTAGE THEATRE (Ralph Ward, bus. mgr.): Phelan Opera co. opens 18, presenting The Telephone Girl with a cast of fifty people, headed by Maude Scott. PEAK'S ISLAND, GEM THEATRE (W. T. Jodrey, mgr.): Holiday opens 20. Cast includes Helen McGregor, Sedley Brown, Robert Conier, Robert Emmet, Charles Stanley, Edward Poland, Jack Westley, Carrie Clark Ward, Kendall Weston, William Evans, Ashley Millar, Ethel Browning, Elmer Mackie, Suzanne Penny, Sedley Brown is stage director, Elmer E. Swart, scenic artist, and the Bostonia Ladies' Orchestra.

**BANGOR.**—OPERA HOUSE (F. A. Owen, mgr.): Rentrow's Pathfinders closed May 23-28, good business; well pleased audience. Plays: Hoodlum's Luck, Fight for Millions, A Soldier of Fortune, Midnight in Chinatown, Faust, Below Zero, Three Musketeers, True American Girls, East Lynne; closed very successful season. CITY HALL, OLDTOWN (Woodward and Jordan, mgrs.): Garside, Condit and Mack closed 23-28 to fair business, presenting The Man of Mystery, Resurrection. Powers Stock co. 6-8, Katharine Rober 20-25.

**BRUNSWICK.**—TOWN HALL (James F. Snow, booking mgr.): Major Belcher May 30; excellent to large house. Starbird's Moving Pictures of Maine 3. ITEM: Casino Park, South Freeport, Me., will open for summer season June 11.

**ROCKLAND.**—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Looping the Loop May 30 matinee and night; large business; pleasing performance; closes best season under present management.

**BELFAST.**—OPERA HOUSE (W. J. Clifford, mgr.): Looping the Loop May 31 satisfied good house.

## MASSACHUSETTS.

**NORTH ADAMS.**—ITEMS: Manager Meade, of Richmond, who will have charge of Hoosac Valley Park and bookings this season, is hard at work getting the place in shape for opening about 15. High Henry vaudeville will be given. The owners of the park are spending several hundred dollars in improvements. John Mullen, acting manager for Mr. Sullivan at the city, and I. E. reported that the Hoosac Valley Park grounds with Ben Greet and Edith Wynne Matthison in the leading roles. Berkshire Park opened with New York Specialty co. May 30-4. The local press printed an extensive review of the first season of the new Colonial 25. The season was very successful, 144 performances, not including matinees, were played.

**FALL RIVER.**—ITEMS: Cahn and Grant, of New York, who control all large theatres in New England, have taken five-year lease of Academy of Music, Cahn and Grant have secured lease of Bijou Theatre, also in this city, and it is reported that Henry Myers will be retained as manager. Manager Wiley, who has managed Academy for fourteen years, will still retain his management of Borden Block. It is rumored that there may be some change in officials, but the local theatregoers hope not, as present ones cannot be improved.

**HOLYOKE.**—THE EMPIRE (T. F. Murray, mgr.): The Cracker Jacks May 27; crowded house; satisfactory performance. ITEM: Ben Greet's Woodland Players presented As You Like It and Midsummer Night's Dream at the Holyoke Stock co. 11. Mt. Holyoke College; large and pleased attendance.

**SALEM.**—MECHANICS' HALL (Harry C. Stanley, mgr.): Jewell-Archer Stock co. May 30-4 in Charity Ball, pleasing big house. Same co. in Near the Throne 6-11.

## MICHIGAN.

**SAGINAW.**—ACADEMY OF MUSIC (John H. Davidson, mgr.): Royal Slave May 21; good house; good co. Gaskell Stock co. 23-27; fair house. Rip Van Winkle, Midnight Express, Other People's Money; excellent co.; business good. Field's Minstrels 30 to capacity; one of best minstrel troupes seen here this season. Richard Mansfield 24.

**JEFFERSON.**—THEATRE (T. D. Bamford and Sam Marks, mgrs.): Rutledge Stock co. 16-21; good houses. Plays: The Opera Singer, Pearl of Savoy, Little Minister, Blue and the Gray and Dice of Death 22-29; good business. Nature's Nobleman 30-2.

**GRAND RAPIDS.**—MAJESTIC (L. Delmarter, mgr.): Mrs. Fiske in Hedda Gabler drew large and delighted audience May 31. POWERS (W. T. Leebauer, mgr.): Bowser-Craven co. opened Summer season 30 to large audience in The Private Secretary; admirably done by most capable co. Charles Bowser and his company are with the co. My Friend from India 6-11.

**BAY CITY.**—WASHINGTON THEATRE (W. J. Daunt, mgr.): A Royal Slave May 20; fair co. and business. Wilbur Higby Stock co. 23-27; fair houses. Midnight Flyer 28; exciting melodrama; seemed to please. Gaskell Stock co. opened 30-4 (except 31) to good houses. Field's Minstrels 31; large and well pleased audience. Rutledge Stock co. 6-11.

**ESCANABA.**—PETERSON'S OPERA HOUSE (H. M. Peterson, mgr.): Rodney Stock co. May 22-29 in In Convent Stripes, Colorado, Utah, A True Kentuckian, Michael Strogoft, An Ohio Kid; very good co.; good attendance. Columbia Opera co. 30. As You Like It 1-3.

**OWosso.**—OPERA HOUSE (Rant Parshall, mgr.): To Die at Dawn May 26; drew large house. Gaskell Stock co. in Other People's Money deserved a better house 31. Midnight Flyer 6. Rentrow's Comedy co. 16-18. ITEM: Charles Southworth, a member of To Die at Dawn co., is an old Owosso boy and was warmly received.

**COLDWATER.**—TIBBITS OPERA HOUSE (John T. Tibbitts, mgr.): Charles B. Hamford and excellent co. gave splendid performance of Taming of the Shrew May 23. National Stock co. 30-4 in The Gates of Justice, The Moonshiner's Secret, Human Nature, Henderson Stock co. 6-11.

**IRON MOUNTAIN.**—RINDLE'S OPERA HOUSE (A. J. Dundle, mgr.): Little Homestead May 25; poor attendance. Charles B. Hamford drew large and enthusiastic house. Florencia Gale as Rosalind, House closed for a month.

**HANCOCK.**—KERRIDGE THEATRE (Ray Kerridge, mgr.): As You Like It, Florence Gale, May 31, pleased medium house; good performance. Florence Stone 10, 11.

**CADILLAC.**—THE CADILLAC (C. E. Russell, mgr.): As You Like It, May 30; fair house; not up to expectations. Midnight Flyer 10. Ingersoll and Hagerty 13-15.

**MANISTEE.**—RAMSDALL THEATRE (Charles M. Southwell, mgr.): Joshua Simpkins May 26; good performance and business. Field's Minstrels 28; excellent performance; large house.

**MARQUETTE.**—OPERA HOUSE (A. F. Koepke, mgr.): Field's Minstrels May 26; crowded house; co. excellent. As You Like It by Florence Gale 2. Legally Dead 10. Gaskell Stock co. 27 July 2.

**TRAVERSE CITY.**—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): Wilbur Higby Stock co. May 26-28; to appear Gaskell Stock co. 6-11. Midnight Flyer 24.

**PETOSKEY.**—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Field's Minstrels May 27; large audience; very well pleased. Old Arkansaw 30; pleased good house. As You Like It 7.

**ADRIAN.**—NEW CLOSWELL OPERA HOUSE (C. D. Hardy, mgr.): Midnight Flyer 2-3. Rentrow's Pathfinders 5-7. The Fillets 13-18.

**BATTLE CREEK.**—POST THEATRE (E. R. Smith, mgr.): Wilbur-Higby Stock co. May 30-4 opened in The Fighting Parson to good and pleased house.

**EAST JORDAN.**—LOVEDAY OPERA HOUSE

(W. A. Loveday, mgr.): Old Arkansaw May 27 pleased fair house.

## MINNESOTA.

**FARIBAULT.**—OPERA HOUSE (Ward and Arthur, mgrs.): Grand Stock co. May 24-28 in Belle of Richmond, Fatal Error, Heart of Kentucky, Dr. Jekyll and Mr. Hyde. A Study in Scarlet, good business.

**CROOKSTON.**—OPERA HOUSE (C. P. Walker, mgr.): Mahara's Minstrels May 31. W. I. Nolan (suspense Elks) 7.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, mgr.): Martin's U. T. C. May 26; big house. Isabel Irving 2.

**ROCHESTER.**—METROPOLITAN THEATRE (J. E. Reid, mgr.): Grand Theatre Stock co. May 30-4.

## MISSISSIPPI.

**COLUMBUS.**—OPERA HOUSE (Humphris and Humphris, mgrs.): Boston Ideal Opera co. May 23-28 to delighted audiences. Operas: The Mascot, Grief, Grief, Ollivette, Mikado, Sals Pasha, Miss Abbott 30.

**NATCHEZ.**—BAKER OPERA (Clark and Gardner, mgrs.): Lyric Opera co. June 20-25. Miller-Bryan co. for six weeks, beginning in July.

## MISSOURI.

**SPRINGFIELD.**—DOUGLAS PARK THEATRE (Robert Doung, mgr.): Belling's Stock co. to fair houses May 23-28 in state of bad weather. Prince Otto 30-4.

## MONTANA.

**ANACONDA.**—THEATRE MARGARET (F. H. Clinton, mgr.): Isabel Irving in The Crisis May 25 to large and enthusiastic audience.

**BILLINGS.**—OPERA HOUSE (A. L. Babcock, mgr.): Isabel Irving in The Crisis May 27; large and delighted audience; excellent performance.

**HELENA.**—THEATRE (F. W. Agatz, mgr.): Girl from Dixie May 24; good house. Rogers Brothers 31. McFadden's Row of Flats 1.

## NEBRASKA.

**LINCOLN.**—THE OLIVER (Zehring and Crawford, mgrs.): Rusco and Holland's Georgia Minstrels May 23; good business. Dainty Parade co. 24. Fulton Brothers Stock co. opened Summer season 25; good business so far. Plays: Under Two Flags, La Belle Marie, in Blue Canyon. AUDITORIUM (E. Revwick, mgr.): Lincoln Dramatic Club in Captain Raffles (local) to fair business 28. Cantata Queen Esther (local) 30; very satisfactory performance.

**GRAND ISLAND.**—BARTENBACH'S OPERA HOUSE (Henry Bartenbach, mgr.): Richard and Pringle's Georgia Minstrels May 27 pleased large audience; closes season.

**NORTH PLATTE.**—LLOYD OPERA HOUSE (Charles Stamp, mgr.): Van Etten-Echols co. July 4-9.

## NEW JERSEY.

**ATLANTIC CITY.**—



and this is elegantly staged. Club CHARLES N. PHELPS. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

SYRACUSE, N. Y.—CLARK OPERA HOUSE (J. B. Rasett, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (J. B. Rasett, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

SARATOGA SPRINGS.—TOWN HALL THEATRE (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

NORWICH.—CLARK OPERA HOUSE (J. B. Rasett, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumber, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

TROY.—LYCEUM THEATRE (Burns Gilliam, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

## NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

## OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

LIMA.—FAUROR OPERA HOUSE (E. F. Maxwell, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

NILES.—VERBECK THEATRE (George H. Verbeck, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

DAYTON.—PARK THEATRE (G. P. Burrows, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

CAMBRIDGE.—MIDWAY PARK THEATRE (H. B. Marston, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

## PENNSYLVANIA.

ALLENTOWN.—LYRIC THEATRE (Mishler and Workman, mgrs.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

WILLIAMSPORT.—VALLMONT PAVILION

(N. Appell, mgr.) Vallmont Stock co. produced The Wife May 30, 31 to crowded houses; co. best that has ever been here for summer engagement. Vallmont Stock co. in A Soldier of the Empire 1-4.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

RIDGEWAY.—OPERA HOUSE (James E. Magin, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

## RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. R. Bliven, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

## SOUTH DAKOTA.

HURON.—GRAND OPERA HOUSE (J. Daum, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

## TENNESSEE.

KNOXVILLE.—STAIRS' THEATRE (Fritz Staub, prop.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

## TEXAS.

SAN ANTONIO.—EMPIRE OPERA HOUSE (M. E. Brady, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

## UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

PARK CITY.—FAMILY THEATRE (Christian, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

## VERMONT.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

BENNINGTON.—LIBRARY HALL (O. H. Prouty, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

WOODSTOCK.—MUSIC HALL: Bennett-Moulton co. May 30-4 opened to big business.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

## VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

TACOMA.—LYCEUM (Dean B. Worley, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

BELLINGHAM.—BECK THEATRE (A. C. Senker, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

## WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

NEENAH.—THEATRE (William C. Wing, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

## WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

**Pantasote**  
LEATHER WILL NOT BURN!  
IMITATIONS BURN VIOLENTLY.  
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## CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

WINNIPEG.—THEATRE (C. P. Walker, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

BRANTFORD, ONT.—JOHNSON'S THEATRE (AGRICULTURAL PARK (F. C. Johnson, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (F. X. Kormann, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Briscoe, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalf, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

ORILLIA, ONT.—OPERA HOUSE (Thompson and Robbins, mgrs.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Fagan, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

BERLIN, ONT.—OPERA HOUSE (C. E. Moyer, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance. (H. A. Phelps, mgr.) The Runaways May 28 closed their tour to large audience; good performance.

## IN OTHER CITIES.

(Received too late for classification.)

## MINNEAPOLIS.

A Girl from Dixie was a welcome bill at the Metropolitan Opera House first half week May 29, where it pleased fair audiences. It is one of the brightest musical comedies we have had here this season—and their number is legion. Beatrice Bronte as Kitty Calvert won instant favor and proved herself a very chic and pleasing young person. Her voice is a clear, strong soprano, which showed to good advantage in all her numbers. D. L. Pon gave a decidedly unique characterization as the German music teacher and kept his audience in the best of humor. Charles Fowler displayed a pleasing baritone, his song "Rub-ble" winning well deserved applause. Clifford Leigh and Thomas J. Keogh appeared to advantage. The chorus was good to look at and sang with a true regard for pitch and tempo. Percy Haswell and George Fawcett were 2-8.

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George Smiley was disappointing as George De Voe. Irene Mears, assisted by a quartette of newboys, introduced a clever dancing specialty. The play was well staged. Remember the Maine 4.  
Tears flowed freely at the Lyceum Theatre week 29, when the well known melodrama, East Lynne, was given by the Ferris Stock co. Miss Allison Shipworth sustained the dual role only indifferently well. A. Byron Heasley did well as Archibald Carlyle. W. H. Murdock sustained the heavy in a way that he only can. Ben Johnson offered commendable work as Lord Mount Severn. George Elmore as Richard Hare. Charles Barnham as Justice Hale. Laurette Allen as Miss Cornelia Carlyle, and Mabel Cecil as Jane were other members of the cast contributing good work. The Factory Founding, by Joseph Totten, stage director of the co., week 6. **CHARLES M. LANE.**



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306. — The Unequal Match, by Tom Taylor; False Shame, by Frank Marshall; Shakespeare's Hamlet; Wm. Lenthall's "An Affair of Honor"; Alfred Wigan's "The Love of a Wife"; and others. All actors' prompt books, most of which bear Owen Fawcett's autograph, with fragments of playbills, casts, etc., inserted. 15 vols., 4to and smaller, paper, etc., bound by Shaw, \$1.35.
307. — Shakespeare's Comedy of Errors, prompt book marked for Robson and Crane, by Owen Fawcett; He's Jack Sheppard; J. Kenney's Sweethearts and Wives; The Lost Will, by H. T. Craven; The Spirit of Seventy-six, and others, most of which are actors' prompt books bearing Owen Fawcett's autograph, press notices, casts, cuttings from playbills, etc., 11 vols., 4to and smaller, paper, etc., bound by Shaw, \$1.65.
308. — Play Bills, Grand Operatic Concert by Daly's Company, Jan. 2, 1876. Owen Fawcett, Sarah Jewett, etc., in the cast; Chicago Museum Company, Frou-Frou; Fawcett's First Appearance in Baltimore as Solon Shingle; The Big Bonanza, Fawcett as Prof. Cadwallader; Lemons, Fawcett as Major Gooseberry and others, with Mrs. John Drew, Anna Marble, E. H. Sothorn, etc., in the cast. (13 pieces.) Bought on order, \$1.30.
309. — Booth Benefit for the Shakespeare Statue Fund, Winter Garden, N. Y., Tragedy of Julius Caesar, Nov. 25, 1869. James Brutus Booth as Brutus, Edwin Booth as Brutus, John W. Booth as Brutus, etc. The only time the three Booth brothers ever acted together. (Repaid.) Bought on order, \$1.05.
310. — Del Theatre, The Circus Girl, Aug. 25, 1897. James Powers, Virginia Earl in the cast; The Tempest, Ada Rohan, Tyrone Power in the cast; Plique, John Drew, Fanny Davenport in the cast; The Great Ruby, last Bill of the Play issued by the Daly month, most celebrated (Some duplicates.) (8 pieces.) Bought by Shaw, 72 cents.
311. — Empire Theatre, June 6, 1898, Benefit for the Newsboys' Building Fund. A Kiss in the Dark, Mrs. Mary Fawcett Urdole, Mrs. Owen Fawcett, Mr. Owen Fawcett in the cast (with this list an autograph, note in Fawcett's writing stating, "This bill is a curiosity, there being three generations of Fawcetts acting": Leobell's Opera House, Special Entertainment, Married Life, Mr. and Mrs. Owen Fawcett in the cast, Dancing on the Comedy, Flat Rock, Mich., Aug. 16, 1887. (2 pieces.) Bought on order, 20 cents.
312. — Pinafore, Standard Theatre, First Production in N. Y., Three Wives, Fawcett as Paddy; Heir at Law, Pinafore's Theatre, Oct. 22, 1890. Joe Jefferson as Dr. Pangloss; Wagner's Opera House, Chicago Museum Co., Fawcett, Emma Marble, Clara Stoneall in the cast; Maryland Institution, Benefit of Owen Fawcett, Uncle Tom's Cabin, Fawcett as Gammon Cate, Aug. 2, 1867, and others. (8 pieces.) Bought on order, 42 cents.
313. — English, Covent Garden, Theatre Royal, Birmingham Theatre, etc., 1792-1837. (14 pieces.) Bought on order, 70 cents.
314. — Pic Theatre, Washington, April 14, 1865, Performance of "Our American Cousin," at which President Lincoln was assassinated (facsimile); Walnut Street Theatre, Phila., July 17, 1841, Mr. E. S. Conner's last appearance as Wallace; Garrick Theatre, Phila., Feb. 23, 1903, Stuart Robson's last appearance in Phila. as Romeo, shortly before his death; Green-Room Notice of the Chestnut Street Theatre (Phila.) Stock Co. (a curiosity of its kind); and numerous others, including most celebrated names. (20 pieces.) Bought on order, \$2.50.
315. — Play Bills, Benefit tendered to Mrs. John Drew, The Rivals, Mrs. John Drew, Owen Fawcett, Barton Hill in the cast, signed by Fawcett; Testimonial to the Little Church Around the Corner, Feb. 16, 1871; Souvenir Programmes of Union Square Theatre, Led Astray, The Banker's Daughter, and others, with Owen Fawcett, Barton Hill, etc., in the cast; Newspaper clippings, etc. (20 pieces, as a lot.) Bought on order, \$1.10.
316. — Portraits, Julius Brutus Booth as Richard III (obtained); Fawcett, the Comedian, by Sir T. Lawrence; Fawcett as Caleb Quotem, with Benefit Ticket, 8vo, and Crown 8vo. (3 pieces.) Bought by Gilliam, 21 cents.
317. — Photograph of Fanny Davenport, with autograph; Mary Anderson on china; Lawrence Barrett as King Lear; Photograph of 100 actors (1894); with autograph of Owen Fawcett; Mr. J. Fawcett, Jr., as Wayworn 1792; Mr. Sothorn, Edwin Forest, by Soper, with Playbill, 1867. (10 pieces.) Bought on order, 60 cents.
318. — Edwin Forrest, engraved by Ilman Brothers; William Warren, engraved by H. B. McLean; George Holland, etched by H. B. Hall. Steel plates, 8vo and 4to, (3 pieces.) Bought on order, 15 cents.
319. — English Actors, Fawcett, with Benefit Ticket; Munden, Dowton, Arlson, in character, Crown 8vo. (4 pieces.) Bought on order, 20 cents.
320. — W. J. Florence, with Autograph; Mrs. Florence, Mrs. Siddons, John McCullough, Lawrence Barrett, Lester Wallace as Eliot Gray, Richard Mansfield, Mary Anderson, Maria Ajmoe, Sol Smith Russell, Joseph E. Emmet, Ben De Bar as Falstaff. All lithographs, 4to and imp. 8vo, (13 pieces.) Bought by Foley, \$1.04.
321. — Old English Actors, Liston (6), Knight (3), Baillister (3), Harley (3), Elliott, Buckstone, Miss Bartol, and others, all in character. Post 8vo and 16mo (some closely trimmed). (25 pieces.) Bought on order, 50 cents.
322. — Owen Fawcett as "The Grave Digger," fine Photograph, with Autograph; Fawcett as Virgilus, lithograph; Edwin Booth, fine woodcut; also fine early lithograph of Edwin Booth, 4to and imp. 8vo, (4 pieces.) Bought by Shaw, 72 cents.
323. — Scrap Book, The Stage: Anecdotal, Biographical and Chronological, Collected from Various Sources by Owen Fawcett, Comedian, illust. with about 300 portraits of prominent actors and actresses, mostly woodcuts, 2 vols., 8vo, half calf and half roan. Same buyer, \$8.
324. — A square 8vo. Book containing: Memoirs of the Last Fifty Years, First and Second Papers; Sketch of L. Wallack, by W. J. Florence; Playbill of the L. Wallack Benefit, with Edwin Booth, enue, etc., in the cast, May 21, 1888; W. J. Florence, 1849; The Comique, 1849; The Vocal Lyre, 1841; Moncrieff's Comic Songs, All with Owen Fawcett's autograph, 9 vols., 8vo and 16mo, paper (4 without covers). Bought by Jones, \$1.35.
325. — Souvenir Programmes, Star Theatre, New York, Oct. 14, 1889, Jos. Jefferson, W. J. Florence, Mrs. John Drew, Viola Allen in The Rivals. Portraits of Mrs. Drew, Jefferson, and Florence. Printed on satin, Bought on order, \$1.25.
326. — The Victims Theatre, Chicago, Benefit for the Persecuted Jews in Russia, May 28, 1903. Printed on white and red silk. (2 pieces.) Bought on order, 20 cents.
327. — Souvenir and Benefit Programmes, etc. Actors' Home Benefit, N. Y., 1903, with Biographies and portraits; Last Performance at the Lyceum Theatre, N. Y., Illus., 1902; Boston Elix, Illus., 1898; Patriotic Concert, Chicago, 1898; Opening Night of Manhattan Theatre, N. Y., 1903, and others. (11 pieces.) Bought by Allen, 65 cents.
328. — Stagedrama, 1800 Funny Stories of the Playhouse, the Play and the Players. Compiled and edited by W. Supte. Bound in rare newspaper cuttings of Quail Stories of Old-Time Singers; Ed-

win Booth's Talks About his Father, etc., 8vo, half roan. Lond., n. d. Bought on order, \$2.55.

329. Theatrical, 818 8vo volumes in sheets, made by Mr. Owen Fawcett, and containing a large number of interesting Newspaper Cuttings, Character Portraits, Autobiography of Clara Morris, etc. All autographed. 6 vols., paper, uncut. Bought by Shaw, \$2.90.

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331. Theatrical, Lithographs of Edwin Adams as Enoch Arden; Jos. Proctor as Nick of the Woods; Lithograph Portraits of Lydia Thompson; Horace Linsard; Pages from an Old Theatrical Scrapbook, with numerous woodcut portraits, scenes from plays, etc., as a lot. Bought by Foley, 50 cents.

332. Theatrical Posters, Portraits of E. H. Sothorn, with autograph; Sidney Drew, McKee Rankin, Bartley Campbell, Stuart Robson, John Dillon, Mary Anderson, John McCullough, Rhea, Minna Gayle Haynes, and others. 34 pieces, lithograph, 18 of them colored, mostly folio. (As a lot.) Bought by Foley, \$1.

333. Theatrical Programmes, etc. The collection of Programmes of New York, Boston, Chicago and other theatres, from 1870 to 1903, also various numbers of theatrical journals and odds and ends. All collected by Owen Fawcett, and many autographed. (About 150 pieces, as a lot.) Bought on order, \$2.

334. Another lot. (About 220 pieces, as a lot.) Bought by Foley, \$4.25.

The only member of the profession present was Barton Hill. ALFRED BECKS.

## AMATEUR NOTES.

For the last two nights of the Board of Trade Fair in Garden, Me., May 12, 13, Burns and Fawcett's light opera, King Pepper, was produced by amateurs, assisted by the National Home Orchestra. According to all reports it was a big success. Thomas Fox and Mrs. W. C. Atkins played the king and queen, and their various solos were delightfully rendered. Others taking principal roles were Dr. W. W. Thomas, E. E. Bond, Ned Houlihan, A. W. Cunningham, Thomas Connors, Mary Connelin, and A. J. Burns, one of the authors. C. C. Bean, of Portland, acted as musical director.

La Reine Bathilde was presented at the City Opera House of Waterville, Me., by amateurs on May 11. This historical play was very well given under the auspices of the Children of Mary, a society made up of young ladies of the St. Francis de Sales Society. Those in the cast were Della Yorville, Lizzie Grondin, Corinne Simard, Lucie Audet, Sadie Desjardins, George Page, Christine Grondin, Emma Rochon, Alma Landelle, Leonie Audet, Marlen Herbert, Anne Marie, Leobelland, Jane Sonels, Edith Polner, Rose Lechance, Hattie Cloutier, Leonelline Fortier, Colina Robitaille, Andrie Thivron, Ernestine Audet, Manile Lessard, Marie Ferland, G. Gauthier, R. Rancourt.

The Bolles of the Regiment, a military musical comedy in two acts, by Wadsworth, a well known newspaper man, had its initial presentation recently in Lexington, Ky. A good cast, that included Harry Brower, Allen Rodas, W. W. Mustaine, Fred Wade, Herbert Fox, Harold Williamson, Clay Sutherland, Herman Schlotz, R. B. Walsh, Miss Hogan, Sarah Wathen, Anne Claybrook, Emily Seibach, and Marion Nave, helped to launch the piece successfully.

A Japanese opera in three acts, The Jewel Maiden, was presented very successfully by amateurs at Buffalo, N. Y., May 18, 19. It was given under the auspices of the Garret Club, a society composed of the elite of Buffalo. Julia Agnes O'Connor, daughter of The Mirror's Buffalo correspondent, who sang the title-role, carried off the honors of the evening. Others seen to excellent advantage were Anna Shipman and Mrs. Laura Dietrich Minahan.

The pupils of the Merrill-Van Laer School, in this city, gave a dramatic and musical entertainment at Carnegie Lyceum on May 23. In aid of the College Settlements Fund. The performance was under the direction of Elsie West, who has recently been very successful in training amateurs, and Albert Ross Parsons. The audience was fashionable and was generous in its applause. The plays presented were Rubber Boots, Harnachis, Crandall, and The Kleptomaniac. The performance of the last-named play was particularly successful, the work of Hertha Stein and Marlan Miller being notably good.

The Boys' High School Dramatic Society gave its annual play-act in the Grand Opera House recently. The comedy was presented in a clever manner.

The Inevitable Club Minstrels, at the Montauk Theatre, Brooklyn, gave their fourth annual show on May 24. The jokes were good, the songs excellent and the acting well above the average amateur effort. J. C. Armstrong was interlocutor. The end men were C. T. Weizand and J. F. Walsh, bones, and H. Atchbrand, Jr., and W. B. Lester, tambors. The chorus included all the club members.

Mabel W. Daniels and Rebecca Lane Hooper presented their new opera, Alice in Wonderland Continued, at the Montauk Theatre, Brooklyn, Friday evening May 20, and Saturday afternoon, 21, for the benefit of the Ridgewood Household Club. About eighty girls were in the production, which was a very artistic as well as a financial success, the various girls' schools in Brooklyn lending their aid. Miss Daniels, who is responsible for the music and the orchestra, and Miss Hooper, who wrote the words and played the principal comedy roles, have written other comic operas, which have been given successfully at Ratcliffe College, in Boston, and Brooklyn and elsewhere. Miss Hooper's latter, who afterward becomes a teacher, was very cleverly drawn, and she secured in her automobile song and "Don't Mention It." For all-round excellence of voice and action the Peddle of Olive Weathered was the best in the cast. Her "Little Delft Maiden" song and the duet "Pledge" with the "Had I Middle Gold" were enjoyed. Beatrice Tyler Sanderson, from New Jersey, made a good Alice; and her singing of "The Sun and the Moon," with red lights thrown on half of the chorus and blue on the other half, was very effective.

Eva L. Quintard displayed her fine voice to advantage as Rembrandt Jones, and two of her best songs were her duet with Alice, "The Portrait of a Lady," and "Blue Bonnet." Emma Louise Brooking and Clair O'Connor's comedy work as Tweedledum and Tweedledee was excellent and their duet was much applauded. The character work of Ethel Fitzhugh, as the Duchess, was finely sustained. "The Laughing Song" with Tweedledum and Tweedledee was another clever piece. Pauline Hathaway, as Lost Fauntleroy, did a very clever "Love, Had I Middle Gold," was all that could be desired. Others on the cast were Juliet Hollenbeck, Elsie L. Cardozo, Marie A. Wolf, Florence Davenport, Kate Walpole Bellows, Florence Demarest, May Miller, Leuchner W. Eber, and "The Rose," a hymn to the Sun God, by the entire chorus, assisted by Mrs. Shannah Cunningham and the Woodman Choral Club, was a feature of the performance. The three acts were well staged and the dancing, what little there was of it, was neatly executed.

An excellent performance of The Middleman was given by Ridgeway, Pa., amateurs, assisted by Louis J. Russell, for the benefit of Ridgeway Aerie 499. F. O. E. at the Opera House, May 30, Lond. J. Russell, Marshall J. Farley, Jack Mitchell, James Fitzgerald, William Wolbert, James C. McFarland, Dorothea Wolbert, Minnie Peterson, and Clara Horton entertained a fair house.

The senior class festivities at Vassar College on May 30 concluded with the farcical comedy, Follies by Frothingham. There were 137 characters in the play, among the most important being King Solomon; Bad Bill, attended to Solomon; Ina Hitt, Joss Newcome, and Queen of Sheba. The play contained between twenty and thirty original songs and five dances. The dancing was done by dancers in white and red sailor suits. The Pope Dance had a dainty central dancer, all in red, holding in her hands strings of poppies connecting with all the other dancers in a half circle behind her, the others being in red and

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green. The Lantern Dance was very clever, each dancer having electric lights in her hair and costumes of orange shot with red and green. A dainty minuet was danced by the Vassar people of long ago. The Harlequin Dance, with the Queen of Sheba as the central figure, was the crowning event. The chairman of the play was Emily Welch, of Brooklyn. The author was Elizabeth Le Fevre, of New Paltz.

The senior theatricals and dance, the first of the senior festivities at the College of Liberal Arts of Boston University, took place at Porter Hall, New Century Building, Boston, Mass., on the evening of May 30. The play, The Queen's Holiday, was a romantic comedy written by Constance D. Mackay, of St. Paul, one of the members of the graduating class at Boston University. The play is of the time of Marie Antoinette and treats of the many caprices of this accomplished coquette. Edith P. Pinfield, of Roslindale, played the Queen. Susan, her pretty French maid, was portrayed by Susan A. Meredith, of Lynn. Pierre and Lizette, the link-woman and his wife, furnished the chief comedy parts. They were played by Paul Dorchester, of Pittsburgh, and Elizabeth L. Richardson, of Springfield. Abbie Hilton, of Everett, took the part of Julie, a peasant girl. The other parts were Francis, a peasant, Frederick R. Willard, of Arlington; Du Bois, Frederick H. Lawton; Blenkins, Howard W. Schaffer, of Boston, and Perinet, George L. Bradley, of Boston.

Under direction of J. F. Skelly a company of prominent amateur actors and actresses will offer Bronson Howard's four act comedy, The Henchman, on Thursday, Friday and Saturday, June 9, 10 and 11, in the Broad Street Theatre, Philadelphia, for the benefit of the House of the Good Shepherd, Convent of Saint Magdalen, Germantown. The cast includes Margaret Donnelly, as The Widow; Carolyn Berlin, as Lady Mary; the Messrs. Skelly, Lawrence P. Sharkey, Lawrence Sharkey, Frank McConnell, Hugh Dunlap, John Collins, Harry Philibert, and Jeanne Foster.

The College of Music School of Expression, of Cincinnati, had its eighth Odeon event, by certificate and diploma pupils of Miss Mannheim, assisted by Olive Robertson, piano pupil of Signor A. Gorno, on the evening of June 2, at the New Odeon. This was the excellent performance, "A Legend of Provence," Laoda Powell, "Enoch's Return," from Enoch Arden, Amelia Klein, "Fair Hedwig," ballad for declamation, with music, Genevieve Lloyd, Olive Robertson at the piano; "The Boat Race," from A Mortal Ancestry, Anna Bryant, As You Like It, act III, scene of Cora Kahn, "The Theatre Party," from Mrs. Wiggins of the College Patch, Agnes M. Stenger, "Cherry Blossoms," John Washburn; Ingomar, act II, scene I, Eleanor Fries, "Merely Mary Ann," Mary E. Bassett, "Howe's Wooding," music by R. G. Cole; Mathilda Stedding, and Miss Robertson at the piano.

considerable entertainment has been caused by the announcement that the play, The Little Jule Joss, three performances of which were given by Orange, N. J., amateurs for the benefit of the Orange Memorial Hospital and the Orange Orphan Home, netted only \$200 to be divided up between the two institutions. The play was a musical comedy by William McAnaney and George Haskins, both well-known young men in the theatre. The affair was advertised in the local papers, and the cost of the production footed up to about \$2,800. Three performances were given, and the receipts were \$3,100.

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VOL. I. NEW YORK, JUNE 11, 1904. No. 1

## FRESH, NEWSY NEWS.

Fred Rose is meeting with great success singing "Good-by, My Lady Love" at Proctor's Fifth Avenue. The whole audience joins in singing the chorus.

George Evans created a sensation at the White Rats' benefit singing his new waltz song, successor to "In the Good Old Summer Time," entitled "Keep Away From Rosie."

"Just a Glean of Heaven in Her Eyes" and "Good-by, My Lady Love," being featured by Pauline Hall.

"The Sweetest Flower That Grows in Tennessee" will be featured over the Proctor Circuit by Miss Charlotte Ravenscroft, who is the possessor of a beautiful soprano voice. She also introduces Mr. Chas. K. Harris' new song, entitled "Just a Glean of Heaven in Her Eyes."

Will Holt Wakefield, the famous Southern ballad singer, is featuring all the Chas. K. Harris songs.

In answering these advertisements please mention THE MIRROR.

## DOWN IN MUSIC ROW.

"In the Heart of a Rose" is the title of a clever high-class ballad, published by William H. Anstead, of 48 West Twenty-eighth Street. Mr. Anstead considers "In the Heart of a Rose" the best flower song in years, and predicts a great future for it.

Harry Mayo sang Breen and Geary's "Your Dad Gave His Life for His Country," and "The Man With the Ladder" at the Comedians' Payton's Newark Theatre last week. Harry Breen is responsible for the statement that Mr. Mayo responded to 4,087 encores at one performance, or, in other words, four individual encores for every person in the house.

Spenser Kelly is meeting with phenomenal success singing the new march song entitled "The Girl Who Has Won My Heart," published by William H. Anstead. Mr. Kelly's response to encores at Proctor's Newark Theatre last week, and is repeating his success at the Fifth Avenue Theatre this week.

Breen and Geary, not content with two march song successes, have just written a new war song, which promises to equal the success of "Your Dad Gave His Life for His Country." Only a select few have had the privilege of hearing it, but all are unanimous in the verdict that it is great. This song will be issued soon.

Clarice Vance states that "Seelin's Believin'" is one of the best coast songs on the market. She is using it with continued success, and it never fails to win merited encores. "Seelin's Believin'" is published by William H. Anstead.

Willis Woodward claims to be the first one to successfully cable a song to London, which is verified by the press as follows: "An eye-opener was sprung on the publishers of popular songs yesterday by Willis Woodward. When the matter went the rounds of the song trade that he had actually cabled the entire new Irish song, 'Molliecan,' words and music, to Josephine Sabo, in London, the trade gasped in surprise. What might not be done next? It was certainly a new one on the 'pushers' of hits. When the opportunity was presented in a letter, which had been delayed in transmission from London, to place the song, 'Molliecan,' as a feature in an especially attractive manner, Mr. Woodward sent for J. Louis MacEvoy, and astonished him by saying, 'I am going to cable your song, 'Molliecan,' to Sabo in London. Hurry! No time to lose. Come with me to the cable office.' They went. Arrangements were made with the branch house in London and time set for the cabling. With Mr. MacEvoy and Woodward at the operator's elbow here, and a musician at the operator's elbow in London, the first song, words and music, ever sent under the waters of the Atlantic Ocean were satisfactorily sent and received. 'Molliecan' is now being sung in London and Paris. It is just out here.

The announcement of a new march from the pen of George Rosey is at all times hailed with delight by every orchestra and band leader of importance, as they know him through his tuneless "Honey-moon," "Handicap," "Scorching," and "Pet of the Army" marches, his "Española," "Lady Love," and "La Spangola" waltzes, and his "Oriental Echoes" and "Rainbow Dance," all of which have brought him international fame and were the means of placing his name among the foremost march composers. Rosey's latest, "Fall in Line," possesses the spirited first part that at once stamps it as a success. It contains an entrancing trio and a drum solo. It will not be long before it will be heard at every concert, dance and parade this summer, and it will be taken up as a campaign march in the Fall. The Columbia Phonograph Company have announced the first to receive the merit and beauty of this composition, and have set their stamp of approval thereon by at once listing it among their novelties.

Ormsby A. Court and Walter H. Lewis are responsible for a clever march song entitled "Teddy," published by M. Witmark and Sons. They have also placed with their publishers a dainty ballad entitled "Molly O'Hare," which is destined to become popular.

Raymond Moore has placed his latest composition, "Dear Lenore," with William H. Anstead, and it will be ready for the profession this week. Mr. Anstead states that this song is a second "Sweet Marie" and is an assured success.

Willis Woodward has just published a clever song by Raymond Moore, entitled "Don't Win Her Heart to Break It." This song is deserving of success as the story is well told and the music exceptionally pretty.

Charles F. Ernst, publisher of the new story ballad, "I Long to See Them All Again," writes that he is more than pleased with the outlook of this song. Many prominent singers are successfully using it, and the advance orders are coming in rapidly. The first edition came out June 1.

Leon and Bertie Allen have just finished a successful season in vaudeville. Next season they will be with Bentons' Jolly Pathfinders. They will sing Al Trahern's pretty story ballad, "They All Spoke Well of You," using life-like slides, made by DeWitt C. Wheeler.

The following is the opinion of a dramatic critic after hearing William H. Smith, tenor, at Proctor's Theatre: "William H. Smith is one of the few tenors in the variety business who can really sing. His voice is sweet and very clear, particularly in the upper register. His phrasing is good and his enunciation excellent." Mr. Smith is receiving much praise for his clever rendition of "Just a Picture of Ours" a high class ballad by Al Trahern and Lee Oran Smith.

Eugene Ellsworth, of Ellsworth and Burt, presented his clever sketch at Springfield, O., last week. He states that his latest ballad, "For Many Years," is as popular in the West as it is in the Eastern cities.

The Metropolitan Dancing Academy Orchestra, under the direction of Albert E. Farnell, have frequent requests for "Dreamland," "Wine and Wine," "Gondolier," "Mary Ann" and "Moonlight on the Mississippi." Mr. Farnell has been associated with the Metropolitan Academy for three years. "Ma Lady Moon," published by Edwin S. Brill, is still successfully used by Holly Tolly co., Haverly's Minstrels, Cushman, Holcombe and Webb, Harry Wise, Reddy and Currier, Ivez Meusker, Howard Sisters, in Old Kentucky, and many others.

As a real summer song "Sadie Green," the rollicking waltz song, is winning popular favor.

"Polly Prim," the latest march success by S. R. Henry, is growing more popular than ever in St. Louis. It was recently a request number with Henry J. Benjamin, orchestra leader at the Olympic Theatre, of that city.

A song feature with Ted E. Faust's Minstrels is Dan J. Sullivan's "You're as Welcome as the Flowers in May," as sung by J. Pattle.

Chris Arth, leader of the orchestra of the National Theatre, Washington, D. C., frequently entertains his audiences with excerpts from DeKoven's Red Feather.

Frederick B. Bowers, of Horwitz and Bowers, continues successfully on his tour and is winning new laurels, singing his own latest compositions. "The

## MUSIC PUBLISHERS.

## NOTE.

## To Managers and Musical Directors.

For the past six months we have had our entire staff of writers at work for you. It has been our endeavor to produce such material as will aid you in making your next season productions better, if possible, than your previous ones. Hundreds of songs have been written, hundreds have been destroyed, yet, from out of the many, we have selected a goodly number, which we feel confident will appeal to you, as well as your audience.

In order that you may have an opportunity to hear them long in advance, we have decided to inquire: When do you intend beginning your rehearsals? Where do you rehearse? Who are to do specialties? When will it be convenient for you to call at our specially arranged "managers' office" to hear our novelties?

We have so arranged our affairs that we can give you an entire day or a half a day, or any evening by yourself, or together with your musical director, so that there will be no interruptions or interference whatsoever.

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Story of the Watermelon, "Daisy" and "Independence Day."

A coon song which is winning encores, and is whistled as soon as heard is called "Don't Come Back and Hang Around Ma Do." It is featured by Ernest Hogan.

"The Heroes that Wear the Blue," published by Edwin S. Brill, is being sung by The Silvers, Allan May, George R. Schuyler, Harry Wise, Bennett and Young, Aurie Dagwell, Spenser Kelly, Talbot and Rogers, Mozart Comedy Four, and other prominent singers.

Two two-steps which won encores at the ball of the Kismet Council, Royal Arcanum, were S. R. Henry's "Colored Major" and George Rosey's "Sultan's Dream." William Feltheimer, the popular leader, waved the baton.

"My Own Sweet Southern Honey" is a dinky ballad which is getting repeated encores wherever sung by the Comedy Quartette. It is published by Peerless Publishing Company.

"Lots of Things You Never Learn at School" is still featured in the Wizard of Oz, and the number of singers using it is rapidly increasing.

Libbie Blondell is scoring in Toronto with O'Dea and Adams' Southern love song, "The Sweetest Girl in Dixie," as are also Emerson and Lynch, who are featuring it in the Northwest.

McLane Sisters, Frank Fogarty, Franklyn Wallace, Billy Helms, and Nan Hewin are using with success some of the songs from the F. B. Haviland Publishing Company's catalogue—"Blue Bell," "I've Got a Feeling for You," "Beany," "17th of March," and "Kitty Lowery."

A few of the people who are featuring the Summer waltz song, "Follow the Merry Crowd," are Warren and Blanchard, Annie Revere and her Picks, Libbie Blondell, Anna Caldwell, Lillian Stern, Clifford and Harvey, James and Lucia Cooper, Bryant and Saville, Mildred Hansen, and Zoe Matthews.

Leo Stevens, stage-manager and producer at Inman's Coney Island, has placed the following numbers and reports that he never had better ones than "Forget-Me-Not," "Oysters and Clams," "Tallahassee Tossle," and the two new songs by Madden and Morse, "Please Come and Play in My Yard" and "Big Chickapoo Chief."

Kelly and Kent are featuring Shapiro, Remick and Company's success, "Stella," as are also the Troubadour Four, Edwards and Rooney, and Orth and Fern.

The Austin Sisters and Rhoda Bernard are at the Casino, Fort George, this week and are featuring "Blue Bell," "I've Got a Feeling for You," "Beany," "Forget-Me-Not," "Big Chickapoo Chief," and "Kitty Lowery."

Park Hunter and Vess Osman and the Beardsley Sisters are featuring Shapiro, Remick and Company's "The Gondolier," Frank Fogarty, Rita Redmond, and Kathryn Miley are also using this number.

Adelaide and George Paxton will shortly present a new sketch in vaudeville by Jack Driscoll, and will also introduce some of his new songs, "Beany," "Kitty Lowery," and the new one by Theodore Morse and Ed Madden, "Please Come and Play in My Yard."

The following prominent performers are singing "The Sweetest Flower That Grows in Tennessee": Al. Blanchard, Vauvete Sisters, Robbins and Treneman, Two Roses, Gotham Comedy Four, Charlotte Ravenscroft, Agnes Baylis, Mooney and Holbin, and George Evans.

"Sunday Morning, When the Church Bells Ring," is being sung by Ned Wayburn's Ministry Misses, Ford Brothers, Carroll Johnson, and many other well-known artists.

"Keep Away from Rosie" is said to be more on the Harrigan and Hart style of song than anything that has appeared in years.

At a meeting of the Ladies' Home Society at the World's Fair, St. Louis, last week, "The Sweetest Flower That Grows in Tennessee" was voted the prettiest and cleanest song of the season.

Ren Shields has been making a big hit singing his own composition, "Tell Me You Love Me, Barney," and Evans and Shields' great success, "Keep Away from Rosie." He made such a hit at the Travelers' Club last week that he has been re-engaged to sing the same songs at their next function.

## ENGAGEMENTS.

Maybelle Leach, to play her original part in Ernest Lamson's Tobe Hoxie company.

Claus Bogerly, for the Summer season with the Edwin Arden Stock company, at the Columbia Theatre, Washington, D. C.

Helene Relcka has been engaged by the Osman-Hoyt Stock company for next season, and will be featured in a repertoire.

Hamilton L. Brooks has signed with the Harrison-Parkinson Stock company for characters, making his second season with the company.

Felix Fantus has signed for one of the Bennett-Moulton companies for next season.

Will J. Kennedy, as principal comedian with the Fenberg Stock company, making his second season.

Harry R. Vickers, re-engaged for advance work ahead of the Fenberg Stock company.

Irving Brooks closed a season of forty weeks with Weber and Fields' City Tolly company, and was immediately engaged for the Thanbouser Stock, Milwaukee, for the Summer.

James A. Nesbitt has joined the Electric Park Stock company at Leavenworth, Kan., for the Summer as character comedian.

Carrie Lamont, Carolyn MacLean, and Eugene Shakespeare, closed with the Hello, Bill company at Pittsburgh May 7 and opened with the Majestic Theatre Stock company at Erie, Pa., May 10, in "The Charity Ball."

Gus and Rena Vaughan have been engaged for next season to appear in Princess Chic.

E. H. Birch, by Samuel Lewis, for Mary Emerson, in His Majesty and the Maid.

Claude Soares, who played, last season, Macdoff in Macbeth with John Griffith, is engaged to play Chevalier de Vaudrey in "The Two Orphans" at the Columbia (Stock) Theatre, Chicago.

Wright Lotimer has re-engaged Frank Eldredge as business manager for his production of The Shepherd King the coming season. Mr. Eldredge has managed such stars as Edna Morton, Archie Boyd, Elmo Ellender, and Elizabeth Kennedy.

Wallace Brownlow, for the baritone role in the new opera by Stange and Edwards, in which Madame Schumann-Heink is to star next season.

Carol Arden, as leading woman of the Berger Stock company, Washington, D. C., for the Summer; also to play Bonita in Arizona next season.

Merle H. Norton has signed for next season with Fred Raymond, to manage his Old Arkansas com-

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THE METHODIST BAN.

So much had been said as to the contest that would be waged at the General Conference of the Methodist Church in Los Angeles against the ban of the powers of that sect against amusements that an unusual interest was awakened in the outcome of the controversy. In several of the minor Conferences held from time to time the spirit of revolt against the law of the Church in this matter was active, and although no one familiar with the general policy of the bishops of the Church and the power that rested in its traditions could have expected that the ban would be removed, it was to be seen that there was a strong modern impulse even among the clergy for at least a modification of the ruling on amusements, if not for the repeal of the law that in effect declared that no consistent member of the Church could attend the theatre, or dance, or participate in certain games that are considered harmless by persons not members of the Methodist communion.

If one should go back a few generations to the verbiage of the "Discipline" of this Church, as it was formerly maintained, one would see, while the ban on amusements has not been actually removed, that there has been a notable concession to the modern spirit as to personal freedom in these matters. The committee that had the matter in charge declined "to recommend the striking out" of certain specified amusements from the "Discipline," as had been moved by the more liberal minded in the Church, but it recommended the insertion of a new and additional paragraph in which the position of the Church toward certain amusements was explained philosophically, rather than arbitrarily, and "all our people" were "affectionately admonished" to "make their amusements the subjects of careful thought and frequent prayer, to study the

subject of amusements in the light of their tendencies, and to be scrupulously careful in this matter to set no injurious example." And instead of narrowly and absolutely decreeing a certain line of conduct, the committee deemed it a bounden duty "to summon the whole Church to apply a thoughtful and instructive conscience to amusements, and not to leave them to accident or passion."

If this be not a very apparent advance of the Methodist body along lines sympathetic with opposition on the part of a considerable number of its clergy and laity to its traditional narrowness in lawmaking as to amusements, then what can it be?

There was a time when no member of any church could attend the theatre without loss of the countenance of his fellow church members, and for a Methodist to go to the play in older times was considered a sin that nothing less than expulsion from church membership would suffice to rebuke and punish. All of the sterner decrees against playgoing, however, belonged to a time when persons let their church fathers order their lives wholly, and blue laws were in force. This is not a day of blue laws, and people on the whole appear to be better and happier than ever before in consequence. And persons of all churches go to the theatre now and then, while the respected members of many sects are habitual playgoers, and even they do not seem to be any the worse for a sane love for the drama.

A BROOKLYN SUGGESTION.

THE Brooklyn Eagle, discussing the work of the Brooklyn Institute in furnishing to thousands in that city knowledge and enjoyment of "the treasures of almost every field of art and science," and noting its recent enterprise in engaging the GREET company for outdoor performances, asks why the same institution should not furnish a real theatre for the education and pleasure of its great public.

The dramatic performances given under the auspices of the Institute, according to the Eagle, were witnessed by "such audiences as the regular theatres seldom see," as they were made up of persons "who give the regular theatre a wide berth." The Eagle not only hopes, but presumes, "that the Brooklyn Institute will extend its experiments with the drama by securing for Brooklyn the performance of plays of high artistic value." And it continues:

The commercial theatre being avowedly conducted for the great mob which makes runs of two and three seasons possible, there ought to be a place where the intelligent minority, as represented in the Institute's audience, can see acted such plays as are likely to appeal to it. That idea is behind the growing project for a national art theatre. The society which is fostering that movement is now trying to collect such a nucleus of followers as the Institute has already in its subscribers. What it will take that society ten or a dozen years to bring about in Manhattan, the Brooklyn Institute might do here in three, if it chose. Of course, the Institute cannot build a theatre to be exclusively the home of the drama. But until this Winter it had the old Academy of Music and in a year or two it may have the new Academy. When that building is available the Institute should continue to give occasionally classic plays which would not come to Brooklyn otherwise.

The Eagle suggests that particularly at this season of the year, when many fine actors are out of work, performances could be organized by the Institute with assurances of audiences that the Institute itself could supply. With such a beginning unusual results might be expected on the completion of the new Academy, subscriptions to which would be greatly stimulated by the prospect that one of the objects of the Institute and one of the purposes of the new theatre would be adequate productions of the serious drama. The Eagle notes that the Institute satisfies its clients with BEETHOVEN and STRAUSS, and asks why it should not do as much for them as to SHAKESPEARE and IBSEN. This great Brooklyn institution has shown a broadening view by its recent experiments with the drama, and it would be an inspiration to the literary and art societies of other cities to like effort, as well as delighting to its thousands of students, if it should act on the advice of the Eagle, which itself is a Brooklyn institution that leads as well as reflects local opinion and enterprise. There cannot be too many efforts made with the classic and serious drama, for the representation of such drama in all dignified circumstances is necessary to keep alive its traditions and to counterbalance the effects on the public of the flood of frivolous things to which the stage is now so commonly given.

PERDICARIS ONCE AN ACTOR.

It is not generally known that Ian Perdicaris, the prisoner of Raisuli, the bandit of Morocco, who is held for a large ransom, was an actor here twenty-five years ago. He then claimed to be an American of Greek descent, a linguist an artist, a dramatist and traveler, a man with no vocation, but with many avocations—in other words, a dilettante, or a man of ability, but of no earnestness of purpose. In October, 1879, he

was the Ghost to Daniel Bandmann's Hamlet at the Standard (now the Manhattan) Theatre. It was not a praised Ghost.

On Nov. 10, 1879, Mr. Perdicaris began a season of two weeks at the Fifth Avenue Theatre. On that date his drama, called The Picture, was produced under the management of Maurice Grau. In it was introduced his big painting. That was within a few months of twenty-five years ago, and this was the cast: Rudolph, Joseph Wheelock; Mauritz, Harry Woodruff; Ludwig, Philip Beck; Franz, J. R. Anderson; Carl, Donald Robertson; Heltze, Leonard S. Outram; Jailer, Mr. Pardy; Count Wiltzenstein, Peter Schwindler; Lawrence Denham; Grand Duke, Charles Loveday; Von Bleson; Baroness, Mrs. E. M. Post; Netta, Charlotte Adams; Elsa, Annie Mitchell; Page, Miss Laurence; Caterina, Marie Prescott; Irma, Nard Almayne. On the same night, in the same theatre, by the same author, in collaboration with Townsend Percy, La Societaire, a satirical sketch, in one act, was produced with this cast: Sara Bernhardt, Nard Almayne; Sergeant Major, Harry Colton; Lord Fitz Maurice, Cyril Bowen; De Luneville, Donald Robertson; Prince Bellagio, J. R. Anderson; Rotomago, Laurence Denham; Madame Louise, Madame Sontag; George Clairin, Philip Beck. The Picture was damned by the critics and public. La Societaire was as freely handled by the critics. It was the aim of the authors to ridicule Sara Bernhardt, and it was called a libel. Miss Almayne was considered weak and amateurish, though with a pleasing personality. The Picture was exhibited in the last act of the play of that title. It was a wild affair. The season of two weeks closed with Self Conquest, Nov. 22.

Nard Almayne was the daughter of Mr. Perdicaris' wife, and he was ambitious to make a star of her. He secured a play by Bartley Campbell called Fate. It was a failure. Nelson Decker married Miss Almayne when the play was in its second week on the road, and the company was disbanded. A son was born to Mr. and Mrs. Decker, and that son is now supposed to be the young man Varley, kidnapped with Mr. Perdicaris. The records do not say anything more of Nard Almayne (Mrs. Decker). Nelson Decker died some years ago in the Forest Home.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, in pertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

L. C. New Hampshire: Address Musical Courier, St. James Building, Broadway and Twenty-sixth street, N. Y.

ANDREW HART, Janesville, Wis.: George J. Appleton has been N. C. Goodwin's manager for years.

G. B.: 1. Maude Adams' mother's stage name is Annie Adams. 2. She was not in The Pretty Picture of José at its production in the Empire Theatre, N. Y., Nov. 10, 1903.

F. A. K., New York: You can find such an actress by calling at the engagement agency of the Actors' Society, or at any regular engagement agency.

A CONSTANT READER, Chicago: 1. A letter addressed to Robert Bruce Mantell and the actress of whom you speak will be advertised if you forward them care of THE MIRROR.

F. HARTMAN, Chicago: 1. You can get those copies of THE MIRROR by sending to this office for them. 2. Your query as to whether or not Eleanor Robson, Anna Loughlin and May De Sousa are married, is not pertinent. 3. You can get programmes of the three plays you mention in the theatres.

M. R.: 1. If you can afford it, place your little girl in the school of acting you mention, as it is a good one. 2. If you cannot afford it, and the little one has talent, take her to some good manager's office. 3. In the Fall or about the last of August, as managers are off on their vacations now, and schools of acting are closed during the Summer.

B. C. A.: 1. To place your song before the public, sell it to a music publisher. 2. The device to have it accepted is to make a good song. 3. You may sell it outright on royalty. 4. About three cents on each copy sold is the royalty. When you sell outright, you may receive from \$5 to \$1,000. 5. You will never know; you must trust the publisher. 6. See THE MIRROR's advertising columns, and take your choice—and chances.

F. M. S., Burlington: As you have no sort of experience for the stage and only a desire for it, it will be almost impossible for you to obtain any position on it, as there are thousands of young men with some experience looking for engagements. Not that there are too many actors, but that there are too many who think themselves actors, who should be in or looking for other vocations. The desire to be an actor, a poet or a genius does not mean that the one who desires is fitted to be one or the other. If it did, where would our plumbers, butchers, ferryboat deckhands and motormen? 2. If you mean to be an actor, nothing but illness or death can prevent you from getting on the stage. The one who really has it in him overcomes all obstacles. Obstacles cannot overcome him.

K. T., St. Louis: 1. The addresses of agents can be found in THE MIRROR. For obvious reasons, THE MIRROR cannot recommend the best. You can get in their books by calling on, or writing to, them, stating your qualifications and experience, in the shortest of short meter, as long, explanatory letters are seldom read by them. 2. The same advice holds good as to managers of stock companies. 3. The seasons of stock companies last as long as business is good—regular stock companies, eight months; Summer stock, from May to September. 4. See THE MIRROR's Stock Companies' column weekly. 5. Salaries in stock companies run from \$20 to \$150 a week. Actors playing small parts receive from \$20 to \$30; leading men and women, \$150 or over; actors in important parts, \$40 to \$60, or \$75 a week. 6. In costume plays, the manager furnishes the costumes; in modern plays, the actor. 7. Engagements are often made one, two and even six months before the opening. 8. Long and reliable "shops" cannot be guaranteed for obvious reasons. 9. A foreign actor of Shakespearean and poetic parts stands as good a chance of an engagement in this country as an American. Convince an agent, a manager or star, that you can act, and are reliable, and your nationality will be no figure—you will be engaged.

LETTERS TO THE EDITOR.

From the Spirit World?

BOSTON, MASS., May 29, 1904, 10:30 p. m.

To the Editor of The Dramatic Mirror:  
Sir: I have had such a remarkable experience to-night that I hasten to write it out as a matter of record while it is still fresh in my mind.

Having heard that the Rev. F. A. Wiggin, pastor of the Spiritual Temple, would close his lectures and seances in Potter Hall to-night until September 1 attended.

It having been stated that Mr. Wiggin is controlled by the spirit of the late John McCullough, the tragedian, whom I knew, I obtained a piece of blue paper of a deep and uncommon shade of color, not easily matched or duplicated, and with purple ink wrote these words upon it: "John McCullough, do you remember this?" "Does no one speak? I am defendant here."

After Mr. Wiggin had given quite a number of remarkable messages to the writers of letters placed on the table he stopped for a moment and after shuddering said:  
"Friends, I wish to say that I, the spirit of John McCullough, the actor, control this medium and that I often spoke upon the stage in earlier life upon a piece of paper asking me if I remembered them. I know the person who asks the question well and he has appeared upon the stage with me. The words he

asks about I spoke for years before Appius Claudius, in the Forum scene of the fourth act of Virgilus, after my return from battle, and the words are: "Does no one speak? I am defendant here."

"The paper containing them is now upon that table and I have not touched it." He then addressed me and said:  
"And you have been in that same play." To which I replied, "Yes, but not with you, John, with another," and he answered or rather affirmed my statement by saying, "Yes, I know that." All of which is the truth, I having appeared with him in Coriolanus, Jack Cade, and The Gladiator, but never in Virgilus, appearing afterward as Appius Claudius when another man did Virgilus when John had passed away.

The seance then proceeded, letters being answered for a score or more of persons. Mr. Wiggin being unmolested all the while, as from the first, with a black silk handkerchief.

When I heard him remark that the seance would soon close I said:  
"John, may I ask you a question?" he replying in the affirmative, I asked, "If he had met Edwin Forrest in the spirit world?" The answer was "Often."

"I then asked if Forrest was now happy. He replied "that no man knew Forrest better than he did in earth life and that he knew that Forrest's surrounding conditions made him, while on the earth plane, unhappy, but that now he was with people who understood him and that he was contented."

He concluded his conversation with me by remarking that there were but few tragedians on the stage owing to the strange ideas of the managers who were wrong about it all, and that he would talk with me again.

I shall close this account by remarking that instead of putting the piece of blue paper upon which I had written the words already mentioned into the large basket at the door on entering the hall I kept it concealed in my inside coat pocket until the small box for collecting coins was passed in front of me. I placed the paper in the box and it was carried directly to the platform, consequently never being out of my sight. I do not know Mr. Wiggin at all, and did not know either personally or by sight even one of the 1,000 intelligent ladies and gentlemen composing the audience, all of whom can corroborate this statement of facts.

As I have never appeared upon the stage of any theatre in Boston I am sure no person in the audience knew or recognized me, except the ghost or spirit of John McCullough.

I have heard that Mr. Wiggin was once a Baptist minister before he became a "medium," and hope that other clergymen may profit by his example, so that their congregations may have the proofs of immortality.

Since living in that haunted house in Amherst, Nova Scotia, in 1879, I have not been present at a seance as convincing as this one held in Potter Hall to-night.

Respectfully,  
WALTER HUBBELL,  
1028 Washington Street.

Mr. Rogers and His Manuscript.

To the Editor of The Dramatic Mirror:

New York, June 3, 1904.  
Sir:—Will you be kind enough to give me the following communication, which I have received from H. S. Rogers, of Colorado Springs, Col., under date of May 28:

"Dear Madam: Six weeks ago I wrote that you were looking for the manuscript of my little play, which you received for on the third day of last January to the Wells-Fargo Express Company. You said that a manuscript clerk had mislaid it, and you were looking for the dismissed clerk. You have had time enough to chase him or her to Japan and back. I understand that you have never had any person in your office but a cousin, brother-in-law, or something like that."

"I don't like to be nasty, but I do insist on being treated right. I am registering this under instruction of an attorney as a formal notice to you. I have also written to my friend, Randolph Hartley, who has been on THE MIRROR a good many years, asking him advice in the matter. I do not know that the thing has any particular value, but I am mean enough not to permit myself to be misused and not make the right kind of a fuss over it."

"You are either crooked or you have no business advertising that you handled other people's affairs successfully."

"Very successfully yours,"  
H. S. Rogers."

Mr. Rogers, no doubt, is a very estimable person, and there is just a chance that his one-act play The Pouch Climber, may be a good play. I regret to say that I have not read it, and therefore its value in my mind is an unknown quantity.

This is the only manuscript of my business dealings of more than ten years, which has been lost in my office, and it was through the carelessness of a clerk, H. S. Hoyt, with whose services I dispensed some time ago. I wrote to this man, asking him to return the manuscript, which I understood from the other clerks he had taken home, but I have received no answer. Mr. Rogers would not have "to chase" Mr. Hoyt to Japan and back, as he is living in Brooklyn. I wish that Mr. Rogers' statement that I never had any one in my office except some relatives were true, as it would materially increase my income had I not every Saturday to pay their eight salaries.

Manuscripts have been misplaced in my office, but they have invariably been rediscovered. This, considering the fact that I receive three or four manuscripts from unknown authors daily, besides having in my stock department over five hundred plays, of which in some cases I have five or six copies (all of these commanding the corresponding sort of other parts, sometimes as high as fifty parts to a manuscript) or about 100,000 manuscripts and parts, not counting music, scene and light plots, etc., the record is not a bad one.

Professional playwrights are not half as exacting as the dramatist who has written his first play. Probably they may have lost some of their illusions in acquiring the knowledge that every play written is not a masterpiece or a gold mine, and that sometimes a typewritten manuscript is not worth the corresponding number of clean white pages, alas!

Yours very truly,  
A. KAUSER.

Dr. Morgan Responds.

WESTFIELD, N. J., May 30.

To the Editor of The Dramatic Mirror:

Sir:—Referring to Mr. Reynolds' letter in THE MIRROR of May 28, I am sure he is more competent as to my "hide-bound arrogance," than I could possibly be, and so I pass that for what it is.

As to my having approved of the National Theatre project a year ago, I may state that the editor of "The Theatre" asked me to address a letter to him approving of a plan announced in his journal for a "National Theatre" in the city of New York on the plan of the Theatre Francaise, which should be a Conservatoire of Acting, and should moreover have an Advisory Board composed of representatives of Columbia University and of several learned institutions, besides the American Dramatists' Society, of which my friend, Bronson Howard, Esq., was President. No sane man could have disapproved of such a plan as that.

I accordingly addressed such a letter to "The Theatre," in which it was printed.

The proposition of the "National Theatre Society" is quite another proposition, as anybody who will take the trouble to read the literature that society circulates can see at a glance. The proposition of that society is, as I said in my letter to you, to "educate" audiences.

The point I submitted in my letter to you is that audiences don't require any education and seem never to have required any. If the audiences that Shakespeare's plays were submitted to had demanded that no printers would have pirated them in the Quartos. And if there had been no Quartos there would have been no First Folio. And had there been no First Folio we would have had no Shakespeare to-day. I think we can let audiences remain as they are and as they have always been, quite up to their dates!

The National Theatre Society proposes to mount, so far as we can construe, their literature, only plays that are financial failures. But how is that society to know what plays are financial failures until it tries them on a dog? (as I am told the phrase is.) In other words, they will have to go to "uneducated" audiences anyhow.

The National Theatre Society seems to me the most delightful society in existence, and I am very proud of having on file several invitations to become a member thereof. But what its objective is, other than social, I confess that I can't find out.

Respectfully yours,  
APPLETON MORGAN.

A Pertinent Suggestion.

NEW YORK, May 31.

To the Editor of The Dramatic Mirror:

Sir:—In the case of Mr. Hudson Liston's ill-health, permit me to subscribe \$2 toward a modest collection for the coming operation on his eyes and to provide for his faithful wife, who has been compelled to forego her profession to attend her husband.

Through fright of a burglar, I was blind thirteen weeks, and for four years could not cross a street without an attendant.

I write at this length to impress those who have not yet gone through terrible physical affliction. Mrs. Liston has for months confided to me her husband's condition, and while benefits are being given galore to healthy individuals for social or worthy objects, can we not pause to consider a fellow artist, nearly shut out from God's bounty, and one who has adorned his entire dramatic life?

[The inclosure has been forwarded to the committee named in THE MIRROR last week.—ED. MIRROR.]



## THE USHER



In the newspaper headlines detailing the suicide or murder of a bookmaker in a cab the other day his companion was invariably described as an "actress." From the accounts of the woman's career it appears that for a short time she was on the stage as a member of the sextette in a Western Florodora company. That was the beginning and end of her professional experience, and, according to the reporters, she is wholly unknown among members of the theatrical profession.

In this connection the question arises, What is an actress? What acting is required for a part in the Florodora sextette? Is it not an unpardonable offense against the legitimate members of the dramatic profession for the term "actress" to be applied to any woman who gets into the meshes of the law, and whose only connection with the stage has been on its fringe?

The general public is very apt to be misled by the careless use of words in the newspapers, and our editors and reporters do a serious injury to the good name of the profession by their readiness to associate anybody and everybody with the theatre who claims even the remotest connection with it.

There are more Summer stock companies than ever before this year. This is due partly to the fact that actors are willing to take engagements in many cases for half their usual salaries. The anxiety to secure the assurance of employment early for the next regular season is reflected in the reduced demands of many players of the rank and file; the actors of prominence, however, are asking their customary figures.

Ethel Barrymore's personality appears to have pleased the London critics, but her charm was not sufficient to carry Cynthia to a successful conclusion; wherefore, its brief term on the London boards and the speedy cessation of Miss Barrymore's engagement there. Charm will go a long way in these days of public fondness for personalities that are agreeable and attractive, but substantial success can be won only by good art coupled with good plays. The judgment that risked a London appearance for Miss Barrymore in Cynthia was faulty.

Last Saturday night brought the New York theatrical season to a close, except for the light entertainments that are supposed to be summer proof. The ending of the campaign was timely, coming as it did simultaneously with the first hot spell.

The season of 1903-1904 was not memorable except for the number of hopes that it blasted and the great amount of money lost between its opening and close.

Hope springs eternal in the managerial breast, and there is a general belief that after the political disturbance of the early autumn has passed next season will be more prosperous. In commercial and financial circles the feeling is very conservative, but a general betterment of conditions is expected to set in about mid-winter.

The season of the Belasco Theatre closed on Saturday, when Miss Crosman in Sweet Kitty Bellairs terminated one of the longest runs of the dramatic year. Mrs. Carter's tour has been highly successful, clearing a large profit, and Miss Bates has also enjoyed marked prosperity in the travels of The Darling of the Gods.

Mr. Belasco is deep in plans for next season, which will disclose several new productions. He is not worrying about placing his attractions, for he expresses confidence in his ability to place them in a sufficient number of independent theatres to let them play and make them pay.

The spirit of commercialism, Mr. Belasco thinks, is largely responsible for the existing depression in theatrical business, and he believes that his personal experience during the past season shows that the public is still able and willing to patronize handsomely what affords it pleasure and satisfaction.

Henry Tyrrell, owing to his many duties on the staff of the New York World, has felt compelled to resign his position as corresponding secretary of the American Dramatists' Club, and, at a recent meeting of the Board of Directors, Charles Barnard was appointed to his old position as corresponding secretary. The club is in a flourishing condition after its labors in securing many important changes in the State laws protecting dramatic property. All communications to the club in regard to the titles of plays and other business should be addressed to Charles Barnard, 114 West Fortieth Street. Application blanks for the entry

of new titles of plays and operas in the 1905 edition of the Club list can be obtained by addressing him.

Walter N. Lawrence when his rights are trespassed upon pursues the trespasser with grim determination. This has been illustrated in his persistent and finally successful effort to prevent W. M. Goodhue from using the title "Hello, Bill!" which is Mr. Lawrence's property. Four years ago Mr. Lawrence entered into an agreement with Goodhue whereby the latter was to pay a royalty for the use of this title, which had been used for a season by Mr. Lawrence in connection with the different play. Mr. Lawrence refused offers for the play and title, as he had made the arrangement for its use by Goodhue, who made no payment of royalties and failed to live up to his agreement. Mr. Lawrence brought suit to enjoin Goodhue and asked for an accounting. Judge McCall has handed down a decision to the effect that Mr. Lawrence possesses the exclusive rights to the title, forbids its use by Goodhue, and orders an accounting of the money due Mr. Lawrence for the unlawful use of the name.

## IN SUMMER PLACES.

Albert Ducombs and Louis Fahrman, of New Orleans, spent last week at Sheephead Bay with their cousin, Mrs. John Sainpolis.

Marie McNeil is at the Thousand Islands.

George M. Fenberg is taking the baths at West Baden Springs, Ind.

Will J. Kennedy is at Hoosic Lake, Hoosic Falls, N. Y.

Joe Robinson Haywood has closed with Her Brother's Crime company, and goes to his home on Long Island for the Summer.

Edith Hutchins, accompanied by her mother, sailed on Tuesday for Europe on the *Avonia*. She will spend the months of June and July in England, France and Switzerland, returning in August to resume her professional work.

The Misses Hartford, Barry, Kavanaugh and Mr. and Mrs. Roberts, for the past season with the Jefferson De Angellis company, are in their Summer cottages at Cape Cottage, Maine.

Mary Thompson, having closed a successful season of eighty-three weeks in Romeo and Juliet, is spending the Summer with her mother in Toronto, Canada.

During Thurlow Bergen's engagement at the West End Theatre Mrs. Bergen will visit her sister at Newport, R. I.

Jefferson Hall and Gertrude Maitland Hall, stage manager and musical director respectively of the comic opera, *Otoko in Japan*, by Night, on Madison Square Roof Garden last Summer, and who occupied similar positions with the McAuliffe Stock company during the past season, have closed their season and gone to the Llagar Farm, Roberts, Mass., for the Summer.

Frances Desmond, having closed a successful season with Harry Clay Blaney's Across the Pacific company, is now resting at her Summer home in Newton, Mass., for a few weeks, after which she will be at Peak's Island, Maine, for awhile.

M. J. Jacobs, manager of the Columbia Theatre, Newark, N. J., has located at Asbury Park for the Summer.

Frederick Wallace, stage-manager for the Maxine Elliott company, will spend this Summer at Red Deer, Alberta, Canada.

George J. Elmore will close a long engagement of three years with the Ferris Stock company June 11, and spend the Summer at his home in Hudson, N. Y.

J. C. Fenton and Mrs. Fenton are at Taylor's Hill, Centre Cambridge, N. Y., for the Summer. Mr. Fenton has just closed a successful season with Kate Claxton in The Two Orphans, playing the part of Jacques.

Kate Dal-Glish is spending the Summer at Napanoch, Ulster County, N. Y.

Charles Young writes from Mount Clemens, Mich.: "The weather continues very cool here and theatrical folks are coming in very fast. Jolly Sam Bernard is here for his annual baths. Will M. Cressie, Blanche Dane, and Janie Wood came up to look the town over and visit many friends. Harry Linton and the Lawrence Sisters are taking the baths and preparing a new act for their Western trip. Hal Stephens was up yesterday (May 31) with an armful of models and lithos for the Linton Stephens company in My Wife's Family. They will open here Aug. 10. Joseph La Rose and Art Griner, of the Eight Bells company, are here for rest and baths. The Sa Vans are having a fine time with their new \$1,800 yacht, which is the fastest on the river. Madeleine Marshall has had her health restored here and to-day she and Joe Reynolds left for New York. I don't like to tell tales out of school, but when Miss Marshall and Joe Reynolds left the hotel there were about twenty pounds of rice and several pairs of old shoes thrown after them. Nesbit and Ita Leech Scoville have bought a fine home here. Mr. Scoville reports a fine season for The Country Kid company and says it is booked solid for forty-one weeks for the coming season. Nick Norton, for years known as 'the stony-hearted boatman,' is now known as 'Henery Squab.' Nick has about six hundred birds and chickens. Ed Branch, Andy Hicks, Kris Burr, Will J. Wilcox, George Sands, George Davidson, Zoe Tyler, Myrtle Branch, Blanche Enright, and Kitty Raymond are all here for a good time. Fishing is better than ever, and next Sunday will see the first real gathering of theatrical people for a day's outing, weather permitting. George H. Paulus' Empire Theatre company opened last Monday and made such a hit that it will remain two weeks instead of one. Kendall Smith's Lady Minstrels are billed for June 6. I don't think this attraction is in the burlesque wheel, but as it will go from here to Port Huron it has a good chance to get street car fare here. Since the Chicago fire the Opera House here has been overhauled and a new padlock put on the stage door. The Cameron cottage looks fine and will be managed by J. J. Fleming, of New York. Mrs. Cameron has left our bath city for good."

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., May 26 to June 2, 1904.

AGAINST HER WILL. By Charles M. Seay.

AT THE KING'S COMMAND. By A. Wortmann and P. G. Pratt.

HIS SILENT PARTNER. By Dorothy Usner Baxter.

IN SOCIETY'S WHIRL. By Robert Stodart and Clarence Lindsay.

THE LAST TRIP. By Gustav Wiegand.

DIE LEITZE. By Gustav Wiegand.

LONG LOOKED FOR. By Albert S. and Charles E. Howson.

MAID AND THE MUMMY. Book and lyrics by Richard Carle, music by Robin Hood Bowers.

OVER FINANCERS. By Joseph Frederick.

SACRIFICE. By Olga L. Sturm.

DAS SCHWABENSTU. By Felix Bloch Erben.

TIME, THE COMEDIAN. By Kate Jordan Vermilye.

TRISTAN AND ISOLDE. By Louis K. Anspacher.

UNCLE SAM'S RELATION. By Jennie Lattaday.

VARIATIONS. By H. Lavand and G. Lenotre.

VENETIAN ROMANCE. By George V. Hobart.

WALT'S PARADISE. By Howard Hall.

## BOOKS AND MAGAZINES.

"The Villa Claudia" (Life Publishing Company, New York), by John Ames Mitchell, one of the editors of *Life*, is a charming story delightfully written. One's interest is aroused as soon as he flips the leaves and notes the fascinating illustrations, and is chained after he begins to read. The author makes his reader see and hear things, and the reviewer finds himself enchanted to find himself away from New York and in the heart of Italy for four solid hours without paying passage money on one of the slow-going steamers. A young American, Morris Lane, finds himself, at the close of an October day, upon a hill overlooking Tivoli, the Tibur of the Ancients. He is dreaming of his favorite, Horace, who looked on the same scene two thousand years ago, and he wanders into a garden, the garden of the Villa Claudia, and goes to sleep on one of the marble seats. A girl discovers him there, in the moonlight. He recognizes her as Betty Farnum, whom he had not seen in thirteen years—not since he was eleven, she eight. In those old days they were boy and girl lovers in Great Barrington, Mass. Betty's mother had married an Italian, one Capodilista, and he was (before he died, a year before) the master of the Villa Claudia, which is a mansion that would have appealed strongly to the genius of Hawthorne. The garden is a dream of beauty. So is Betty. Morris is introduced to Betty's mother, who remembers him perfectly. Morris is invited, with his friend, a young Englishman, to spend his vacation in the villa. He refalls in love with Betty and goes home with a song in his heart. The next morning he arises with the refrain of the song still filling his being and goes to the villa, where he again meets Betty. She is more radiant by sun than by moonlight. The song in his heart (the refrain of which is Love) is about to burst from its cage when the name of Santovano is casually mentioned by Betty. "Who is he?" Morris asks. "He? Oh, he is the man whom I am to marry in three weeks," Betty answers. The bullet went straight to the heart of the song, and it died. Morris, too, almost dropped dead. Betty is frightened at his shocked face. The description of Morris' mental and physical condition as he leaves Betty is masterly. Betty's eyes are opened. She goes straight to her mother and tells her that she cannot see why she should throw herself away on an Italian libertine of title, when a fine, warm-hearted American may be her husband. Betty is no title hunter. She is the best American heroine to be found in any novel of recent years. At every sentence the reader wants to hug her. She and Morris would make an ideal pair; but, alas! to save her mother's life, Betty promises to marry Santovano in three weeks. Then the reader—such is the fine art of Mr. Mitchell—wants to do things. Santovano and Morris are introduced to each other by Betty in the garden. Instead of finding in Santovano a Rinaldo Rinaldini brigand, Morris is horrified to see a perfect man of the world in manner and appearance, with an exquisitely modulated voice. Morris' one remaining castle in Spain comes thundering down about his ears as he contemplates this perfect gentleman and listens to his sympathetic voice. Had Morris been an egotist, the castle would still stand, but being what he was, he felt that Betty could see nothing in him with Santovano in the field. Then Lydon Hollowell, Morris' English friend, comes into the garden of Horace and Macenas, and meets Betty, Morris and Santovano. He knows Santovano better than either Betty or Morris knows him. When Betty and Morris stroll off into the garden's bays, Mr. Hollowell has a rather interesting talk with Santovano, in which it is made plain that Santovano is a cross between old Silenus and Don Juan, or worse than either ever was. The eighteenth chapter is one of the most original and powerful, in a quiet way, that was ever written. In justice to the author, it shall not be told here, but this much can be written: Hollowell and Santovano have their expressed wishes filled to the last period in half of twenty-four hours—thanks to Horace, who sealed a jar of Falernian 2,000 years before. The chapter is worthy of Nathaniel Hawthorne. It, remembering the flawless art that leads up to it (which only writers will fully appreciate), is far and away superior to Dr. Jekyll and Mr. Hyde; for the latter is theatrical, while Mr. Mitchell is splendidly dramatic. One aches to dramatize this book. But it should not be made into a one-part play, to gratify the vanity of a star. There are too many good characters in it. Morris, Betty, Hollowell (who is a modern Mercutio), Betty's mother, Santovano, Fra Diavolo, the Clerk, and even Santovano's valet, are all fine characters, and the settings are superb. This story cannot be too highly praised, and the illustrations (very models for the scene painter), by A. D. Blashfield and the author, are exquisite.

"A Little Tragedy of Tien-Tsin," by Frances Aymar Matthews (New York, Robert Grier Cooke, publisher), author of *My Lady Peggy Goes to Town* and *Pretty Peggy*, in which Grace George starred, is a collection of fourteen short Oriental tales, told in Miss Matthews' best style. They are as full of color as the beautiful frontispiece of a Chinese girl, and as entertaining as any written to-day by the best French authors. There is plenty of variety in the stories, not one suggesting another, but all rounded and complete. The book deserves a column, but want of space forbids a column of the praise to which it is entitled. It is in blood red and gold covers, the type is a balm to tired eyes, and it is just the book to take on a steamer or into the country.

"Idylls and Impressions of Travel, from the Note Books of Two Friends" (the Neale Publishing Company), by Anna Cogswell Wood, is beautifully bound in green and silver. It contains 264 pages. Although the book, on the cover and title page, is "by Anna Cogswell Wood," it appears from (presumably) Miss Wood's "Preface" that she is merely the editor of her friend, Miss Leache's, notes. However, the book is delightfully written, and treats of Spain in the month of March, Italy in April and May, Norway in June, Russia in July, Holland in August, Florence in September, Lucca in October, Rome in November, and Winter Days and Reflections. To professionals about to go abroad for the Summer the book can be recommended, and to all readers, as it is no mere guide book.

The *Critic* for June sadly confesses that it was fooled in printing "A Miniature" in its April number as a new-found lyric of Robert Browning's. The *Mirror* was fooled, too, in its notice on it. It was a clever fraud, perpetrated by a Mrs. Watts-Jones in the *Rugby* magazine. The *Sibyl*, *The Critic* is an interesting number, and contains an article, "Boston Discovers Nance O'Neil," by Charlotte Porter.

"Tomfoolery" (Life Publishing Company) is a little book of "Limericks," illustrated. Each "Limerick" has two illustrations, and each one of them is capitally drawn. The verses themselves are very clever. The pictures and verses are by James Montgomery Flagg, and dedicated to his friend, Fred W. Freeman.

"The Theatrical Primer" (G. W. Dillingham Company, publishers) is a little book by Harold Acton Vivian, with illustrations by Francis P. Sageron. It contains chapters on the theatre, press agent, manager, chaplain, actor, usher, leading lady, chorus girl, the little big man of the syndicate, the critic, playwright, star, box party, matinee idol, soubrette, and many more. All of these are expounded by a teacher to three small pupils.

## TITLES CAN BE COPYRIGHTED?

Supreme Court Justice McCall decided last Saturday that Walter N. Lawrence, manager for James K. Hackett, possesses the exclusive right in the title to the use of the expression "Hello, Bill," as the name of a play. Lawrence and Willis N. Goodhue entered into an agreement in August, 1900, whereby Goodhue promised to pay Lawrence royalties for the use of the name. The agreement was not carried out, and Lawrence sued. Goodhue set up that a common, everyday expression such as "Hello, Bill," could not be protected. He is now enjoined from using it in connection with any dramatic production.

## PERSONAL



BLANDIN.—Leander Blandin has closed his season of forty-nine weeks in Hamlet, supported by Katherine Rober's company. Mr. Blandin has had flattering offers to appear in the romantic drama next season, but he contemplates a big Hamlet production.

ROBER.—Katherine Rober, having closed her successful season of forty-nine weeks in repertoire, is going to the country for a while, and will sail for Europe in the Fall, for travel and a year's rest, but her repertoire company will continue. It opened May 26 and will be on the road through New England and the Canadian provinces for the next year. Miss Rober visits relatives in the West and the St. Louis Fair this week.

BANGS.—John Kendrick Bangs has become editor and general manager of *Puck*, and a satire upon the drama, entitled "Alice in Stageland," is announced from his pen to be printed serially in that publication.

WINTER.—William Winter, on his way to California, was entertained at the Auditorium Annex, Chicago, by Mr. and Mrs. H. H. Kohlsaat at a dinner that included the dramatic writers of Chicago. The next day Mr. Winter and his party, including Joseph Jefferson Winter and his wife (Elsie Leslie), continued on their way to the Coast.

TALIAFERRO.—Mabel Taliaferro is visiting her uncle, Colonel Edwin Taliaferro, at Ardsley.

HOLMES.—Burton Holmes, who has been giving his "travelogues" every Sunday night at the Queen's Hall, London, gave an extra performance on the afternoon of May 11, taking Korea as his subject. Starting from Japan, the audience was conveyed by sea and rail to Seoul (pronounced by the natives So-ul) through the medium of sundry graphic and unique illustrations. Both motion and still pictures were shown, the latter colored and the former, with one exception, monochromes. The coloring of the many thousand films, executed by native artists, was very pretty. The lecturer's suggestion that a library of contemporary cinematograph films be formed, as a means of preserving for our descendants motion pictures of scenes now being enacted, is worthy of note.

IRVING.—Sir Henry Irving, at a reception given in his honor by the Manchester Art Club last Wednesday evening, said that he would retire from the stage in 1906, and reminded his hearers that it was forty-eight years since he first trod the stage. "Fifty years of active work as a player is enough," said he, "and when I have completed the tally to those years I shall make my last bow to the public that has shown to me so much love, patience and sympathy. I shall take with me as I go back from the glare of the footlights a memory which shall give pride and pleasure to whatever period of rest may be my lot."

FARRAR.—King Oscar of Sweden awarded on June 1 the Medal of Literature and Arts to Geraldine Farrar, the American singer, who achieved so much success in Berlin. The medal was conferred in recognition of her performances in Stockholm. Miss Farrar is the daughter of Sydney Farrar, a Boston business man, who was once one of the best known ball players in the National League.

ROBERTSON.—Forbes Robertson seems to have made a great hit as Jim Poullett, last Wednesday night, in London, in the new play by Margaret Young, *The Edge of the Storm*. The London critics say that he was a tower of strength to a not very good play. Miss Young is an unknown writer.

CONRIED.—Herr Conried is tenor hunting in Europe. He is not to have Jean de Reszke next season, but he has his eye on two, Caruso (not Robinson) and a Spaniard named Nuibo, and on two or three new operas. Herr and Frau Conried have been the guests of Countess de Groffulles.

MARTINETTI.—Gaudio Martinetti yesterday signed a contract with Messrs. Hamlin and Mitchell to play the leading role of the "boy" in their next season's production of *Boys of the Sea*.



## TELEGRAPHIC NEWS

## CHICAGO.

## A Theatre in a Graveyard—The Maid and The Mummy Not Another Tenderfoot Notes.

(Special to The Mirror.)

Chicago presents the predicament of a city of 2,000,000 inhabitants being forced to have a vaudeville theatre built where it abhors to have it, on the site and in the very structure where six hundred men, women and children were killed. It is true that Chicago is being forced to have the Illinois, because a judge has compelled the unwilling city authorities to issue a permit for the repairs. Next will come the grapping for the license, which the Mayor says he will not give until compelled to, and so the wrestling match will proceed through months and even years, for it stands to reason that no theatre ever was watched for violations of the law as the Illinois will be after it opens. It will have to be 100 per cent. in department all the time. This strange struggle, keeping the disaster fresh in the popular mind, is not doing the theatrical business any good here now and bodes no good for the future. The bills this week:

Studebaker, The Sho-Gun, tenth week; Grand Wizard of Oz, third week; Garrick, Maud and the Mummy, second week; Powers, Vivian's Papas; Illinois, The Tenderfoot; McVickers, A Business Man; Great Northern, Roy State Folks; second week; La Salle, A Royal Chef; eleventh week; Bush Temple, Players' Stock in Two Orphans; People's, People's Opera Company in The Mascotte; Bijou, A Hidden Crime; Howard's, stock in A Crazy Idea.

General Summer closing will be a very brief incident from the present outlook, though the Columbus and Hopkins are now on the list with the Bijou to close this week, and the Bush next. Work on the rebuilding of the Alhambra is rapidly advancing.

Manager Will Davis can't iron out the wrinkles in the Illinois' corrugated steel curtain, but another coat of paint would help some. Otis Skinner was in town early last week. He observed the fifth birthday of Miss Skinner, and then left, with his family, for the Maine woods. He will be back again in The Harvesters at the Grand next Christmas.

W. H. Thompson is to be at the Garrick early next season in The Secret of Polichinelle.

Townsend Walsh's promotion to be general press director of the Hamilton-Mitchell attractions pleases the wide circle of his friends here.

A concert for the benefit of the widow of Heinrich Merker, who was the dramatic and music critic of the *Staats Zeitung* and *Abenpost* for a number of years, will be given next Thursday night in Music Hall. Jessie Waters Northrop, Mary Law, Chris Anderson and Karl Reckzen are on the programme.

A professional matinee of The Maid and the Mummy is announced for to-morrow afternoon.

The Maid and the Mummy, book and lyrics by Richard Carle, music by Robert Hood Bowers, was produced at the Garrick last Monday, after a few out-of-town trials, and later in the week it was announced that Richard Carle was going to attack the farce soon with a big blue pencil. Opening with four big houses, Sunday and Decoration day, the projected Summer run started prosperously, and it seemed as if the cash buyers had decided to ignore the faded critics. Later in the week an audience of fair size seemed to enjoy some parts of the performance very well and to accept others, while expecting better things. It was difficult, coming in a little late, to ascertain what story The Maid and the Mummy was trying to tell, yet there was something doing on that stage that involved chucking a man into a mummy box or coffin, which stood up during the rest of the performance facing the audience, showing the occupant's head when he was in. Then there was a maid dancing about with a chorus at her heels, and an impudent curio dealer, an accented doctor, a would-be detective, an English lord, a Carle person in the form of a clergyman, a frisky actress, a street urchin, a cowboy and a messenger boy. These characters came and went somehow, and meanwhile out of mental haze something definite appeared, occasionally a vaudeville turn, a brightly dressed group of chorus girls, or Mugsy, who did not seem to have any connection with the proceedings at all, and so, as she said, just "batted in." The first act was in a New York curio shop, the second in a laboratory of the eccentric doctor's seminary, and the last in a ballroom of the same mad seminary, though the setting looked like some outer portion of an Egyptian temple. A bust of George Washington, that threw up its arms when a lie was told and finally exploded when a whooper was let go, and a chorus of girls playing their air on mouth organs, instead of singing, were some of the other novelties. John Slavin did pretty well with the Mummy and made a hit with his jumping and singing. Louis Wesley was next best in the Scotch comedy character of the would-be detective. Fred Lennox got a little out of the curio dealer, and was encored for neat dancing in one of the gayer moments of the performance. Annie Yeaman did not have a chance, and Edgar Norton only meagre ones as the English lord. George Beane was an odd doctor. Violet Dale as the maid and Pearl Andrews as the actress got some encores, though not for vocal charm. Janet Priest, as Mugsy, introduces a positive, definite character with considerable success, an odd little female of the Bowery sort. She received much praise in the papers. The rest of the cast included Tony Hadaway, the boy Plunk; Jess Caine, as Alfalfa; Mike, the cowboy; George McKay, as McGovern, messenger boy; Frank Ridsdale, as Inspector Wise. Some of the music is creditable to Mr. Bowers, particularly "Sad Experiences," a song with the bassoon prominent in the accompaniment. It is said that Mr. Carle wrote The Maid and the Mummy a long time ago, and regarded it as his best effort, one that was so good that managers then would not accept it, and would have to wait until public taste developed.

The Anne Held season plans were changed again here by Manager Ziegfeld, after contemplating a supplementary tour East to Boston, and the closing took place at the Illinois last Saturday night. Thus Mile. Napoleon, after an eventful career across the continent, came to its Summer rest right around the corner from the Ziegfeld citadel, the Chicago Musical College. Florence Ziegfeld and Anna Held are off for Europe. I understand, and Manager Samuel Kingston and Mrs. Kingston will make their usual trip across the pond.

Loris Scarsdale, as Georgia Caine's understudy in The Sho-Gun, was notified recently at 7.30 p.m., when she reached the theatre, that she would have to take Miss Caine's part that evening. Miss Scarsdale, undaunted by the sudden call, went on and sang the widow in a way that pleased the management. Whitlock Davis, understudy for Clyde Mackinlay, was similarly successful under similar circumstances.

Henry W. Savage is expected in Chicago soon after his return from Europe. The immediate future of The Sho-Gun has been settled. It will close here June 11. The Studebaker will be dark till August.

Harvey B. Day, business manager last season for Under Two Flags, with Jane Kennark as star, was here on a visit to his former home city last week.

Another new outlying stock theatre is to be built. John O'Hara, the actor, and a real estate man are in charge of the project, and Mr. O'Hara says that a site has been secured near Western avenue and West Madison street—that is, about two miles out toward the Pacific Coast from Lake Michigan. A lively stable has been occupying the land. It was selected on account of its having alleys on three sides, besides its street frontage. About \$70,000 is to be invested, of which \$35,000 has been subscribed. The present intention is to build immediately and have the theatre ready to open next Fall.

Manager Charles E. Kohle and officials of the Orpheum and circuit and Western Vaudeville Association will have a conference in this city next week, and it is expected a number of details of the plans for the next season here under the new general management will be settled. The new house in Monroe Street being now a certainty will receive a good deal of attention at the conference, and also the future of the Olympic. It is understood that George Castle, though secretary of the new Western Vaudeville Association, will not again be one of the local managers for that organization, having decided to confine himself to the general work of his new position. Work on the new Monroe Street theatre, not yet named, will begin July 4.

Beginning to-night, old favorite operas, which have not been heard in Chicago for a long time, will be produced at the People's during the Summer, the May Homer stock having closed its season yesterday. Mrs. Millie Willard Nelson, manager of the People's and lessee of the property, will direct the opera season with the assistance of Richard Lindsay, for five years at the Dearborn, as stage director. The company starts out well, with an attractive prima donna, Olive Vall; a popular baritone, William Riley Hatch; ditto bass, George McKissock, and a successful young tenor of unusually good appearance, Fritz Huttman. Ben Lodge, whose uniformly good performances of Sir Victor in The Silver Slipper at McVicker's were refreshing, will be the comedian at the People's, and James Durand will be stage manager and second comedian. The contralto is Mlle. Paquette.

Extremes met last week on a sunny afternoon during the daily Newleak promenade on the fashionable side of State Street—James J. Corbett and Franz Ebert. The midget was there with Anna Held and the ex-heavy weight champion on the Chicago Opera House bill.

William Rauch retired from the box-office of the Grand Opera House last week on account of illness, after continuous service there for more than ten years. He left the city with his family on a vacation.

The New American will reopen as a stock theatre Aug. 28, under the management of John Connors.

Two unusually interesting voices were heard at the Chicago Conservatory performance last week in scenes from Il Trovatore and Faust in Steinway Hall. Ila Burnap, a prepossessing young woman from Denver, sang and acted Marguerite in a way that surprised and captivated the audience, and Arthur Vogensang, a youthful looking Chicagoan, revealed a tenor voice of notable richness as Faust. These two young aspirants with Herbert L. Waterous, the well-known bass, made the flower scene enjoyable throughout. Near Brommersberg sang Leonora well in Il Trovatore.

John P. Lockney and Pauline Fletcher head the company playing J. M. Ward's Hidden Crime at the Bijou this week, closing the regular season there.

Lorin Howard gave a Summer season of comedy at his theatre yesterday with a production of A Crazy Idea.

Walter Jones informs THE MIRROR that after many days of negotiations the project to put on The Sleepy King at the Great Northern for a Summer run has been abandoned. He says George V. Hobart vetoed the enterprise, and Manager Cullen, of The Burgomaster, who was to have been interested in the revival of musical comedy, seems hardly satisfied with the attitude of the author and composer. It seems that there was a royalty tangle which would not yield to ordinary efforts.

Diamonds valued at \$3,000, and a roll of bills amounting to \$250 were stolen from Mr. and Mrs. Fred E. Wright at a local hotel last week and no clue has been found. Mr. Wright was in town for the opening of his York State Folks at the Great Northern. The same week a member of a local stock company lost a roll of bills from her trunk at a hotel, the thief prying open the trunk to get the money.

George Hamlin will give a farewell concert next Friday evening in Music Hall. He is going abroad for a long stay. His popular concerts at the Grand will be greatly missed.

Nellie Lynch comes in Mammie Ryan's place in The Tenderfoot.

Everyman by Ben Greet's company, may be played *ad fresco* June 10 at Lake Forest, under the auspices of the Saddle and Cycle Club.

Charles Ulrich's A Celestial Maiden drew large houses at the People's last week, and attracted unusual attention. It proved an interesting, though conventional, play, based on a Chinatown abduction story, with the usual American villain and hero wearing pig tails. May Homer as Kim Soy looked a very winsome Celestial maiden, and played the part admirably.

OTIS L. COLBURN.

## BOSTON.

## Harvard Students Riot in a Theatre—Amusements of the Week.

(Special to The Mirror.)

BOSTON, June 6.

There was a small riot at the Tremont on Saturday during the performance of Woodland. A crowd of students from Harvard celebrated the result of the freshman ball game with Yale by disturbing the performance. Finally the police were called, and several boys were ejected from the theatre. After the play things became worse on the street, and finally the officers had to arrest five of the offenders and take them to the station house. It was the worst Harvard night that Boston has seen in a long time.

One more house has closed for the season—the Boston—and if the hot wave of the past week continues much longer there will be at least two more that will fall into line, for business has not been any too good in several places and it would not be surprising to see the quietest Summer that Boston has known in years.

Of the changes in bill made to-night the most important was at the Boston, where The Queen of Laughter, their newest opera, was presented by the Bostonians. Since the piece was produced at Pittsburgh it has been considerably improved, and it is now brisk, lively and tuneful and with favorable weather it should have a successful run. The old-timers of The Bostonians, Messrs. Barnabee, Frothingham and Macdonald, have been given an enthusiastic welcome back, and Gertrude Zimmer, Agnes Cain Brown, Adele Rafter, and Blanche Morrison have had a full share in the honors.

Woodland has reached its fiftieth performance at the Tremont and still continues to do splendidly. It is a refreshing novelty and the innovations of bird life certainly prove amusing as presented by Henry W. Savage's capital company.

Cheridah Simpson, the darling princess, and Ida Brooks Hunt, take the vocal honors, while the comedy is well looked out for by Alexander Clark, Frank Doane, and Ida Mülle. The bird and the bottle has proved an inspiration and scores enormously at each performance.

The Isle of Spice still continues its attractiveness at the Globe and business remains as good as ever. Toby Lyons is no longer a member of this company, and as a result the Goo-Goo song falls to the lot of Gus Weinberg, who is more popular than ever. Harry McConnell is now playing one of the deserters and doing it with excellent effect. The production will be taken to the New York Majestic late in August.

Another old-time success is revived at the Castle Square this week in Hearts of Oak, which has been played here at popular prices at the Boston Music Hall twice during recent seasons. Still it is interesting to see the members of this stock company in this Enoch Ardenish play, especially Howell Hansell and Mary Sanders. She is getting her earnings in interval between the going of Blanche Stoddard and the coming of Florence Rockwell and is doing capably.

The Lady of Lyons is hardly a hot weather play, but every time that the Bowdoin Square Stock company dips into the standard repertoire it scores a success, and this promises to be the same with Charlotte Hunt as the proud heiress and Willard Blackmore as the masquerading lover. The next production will be an unusually important one for this house, for it will be The Colonial, a new melodrama by Allen French and Henry D. Coolidge, clerk of the Massachusetts

Senate. It will be its first production on any stage.

The success of Sky Farm continues at Boston Music Hall, and the rural love story has now been given more than fifty times at this house this season, and the third engagement is the best of them all. A recent newcomer to the cast is Clara Joel, who plays the part of Marigold Towers with splendid effectiveness and scores one of the greatest hits.

Dorson Mitchell, who was here at the Park with Arnold Daly in Candida, in which he played the ministerial husband, has written a new Paul Revere play and it has been arranged to have this the next production by the stock company at the Castle Square.

It had been the first plan to have Ben Greet's Woodland Players come back to Harvard College for another open air season, the same as last season. Then it was quietly announced that it was all off, and a rumor currently whispered was that it was because Edith Wynn Mathison would not be in the cast. Now comes a surprise in the news that Mr. Greet's company, Miss Mathison and all, will be here for four performances, which will be given at Fernwood, Clarke C. Gardner's beautiful estate in Brookline. The plays to be presented are As You Like It, Much Adoo About Nothing and Midsummer Night's Dream. These plays will be given for charity, and will be the last appearance in this country, as the company will sail for Europe.

Governor Bates rather stirred things up by sending a special message to the Legislature asking for legislation to settle the disputes about Sunday performances, which are getting to be more and more numerous in Boston, thanks to the charitable organizations, which are ready to take advantage of the law about beneficiaries. It is evident that Governor Bates does not approve of the situation, but there is very little that he can do about it, as the committee to which the matter was referred has voted a reference to the next General Court. There may be a reconsideration, but it is so late in the session that little action is probable, despite the denials between Governor and House.

The Columbia has won its suit against the Boston Elevated Railway in regard to the damages sustained by the building of the elevated tracks and the operation of the road in front of the house. The jury was out for a long time and finally assessed the damages at \$61,902.50, about one-fifth of the sum originally asked. The road called quite a number of prominent theatrical men to testify in its behalf, and among these were Isaac H. Rich, William Harris, George W. Sammis and Charles P. Salisbury.

The Criterion Club, who have got so many successful amateurs to the stage, is to add two more to the list, for Arthur Sawyer and Gertrude Binley are to appear with Nance O'Neill next season. Both Miss O'Neill and McKee Rankin saw them play The Tyranny of Tears last week.

Cheridah Simpson has declined a flattering offer for ten appearances in vaudeville in Chicago this Summer, but his large contract with Henry W. Savage and his pronounced success as Prince Eagle in Woodland made it impossible for him to leave Boston at the present time.

Florence Rockwell will be unable to take her position as leading lady with the Castle Square Stock company until the first of July.

George W. Magee has gone on to New York to be at the office of Stair and Havlin for booking the coming season at the Grand Opera House, and when he takes the journey back to Boston he will do it with Colonel A. L. Wilbur in an automobile.

Gertrude Quinlan, who has been at her home in this city since the closing of The Sultan of Sulu, returned to New York last week.

Do Davidson of the Woodland company, has just completed a play, in collaboration with Mrs. Emma A. Chambliss, and William A. Brady is considering it for a New York production in the fall.

The Traveler conducted an unusually interesting prize competition last week to get the best encore verses for the Dreaming song in The Serenade. Many advance men who have been in Boston will unite in congratulating Nina G. Stearns upon being one of the lucky winners.

Eugene Wilson, who has been representative of Francis Wilson in Erminie, was in Boston last week, and may accept a newspaper position here for the Summer.

There was a lively theatrical ball game at the American League grounds, 3, between nines from Woodland and The Isle of Spice. Both companies were largely represented on the grand stand and on the bleachers. Woodland won by a score of 17 to 13.

Mrs. Idah McGlone Gibson, who did the first advance work for The Isle of Spice here, but who met with a painful accident behind the scenes at the Globe, has recovered sufficiently so as to go to Toledo, where she will spend the Summer with her sister.

Isabelle Fletcher, of the Castle Square company, is going into real estate, and has purchased two lots in Brookline.

Upon the opening of the season of the South Boston Yacht-Club on Memorial Day, Manager George W. Magee, of the Grand Opera House, entertained a number of personal friends at Locker No. 66.

Marie Jansen filed a petition in bankruptcy here last week, and some of the newspapers came out with lurid stories of how she had earned half a million, but was now reduced to poverty and was supporting herself by doing needlework at Winthrop. It will be good news to many of her admirers to know that that is not the case and that she has already arranged to return to the stage next Fall. Her liabilities are \$1,325 and her assets are \$177. The creditors are Klaw and Erlanger, New York, balance of judgment, \$347; Reynolds and Taylor, dentists, Boston, \$74; Elmer Chickering, photographer, Boston, \$74.50; Clark Brothers, Taunton, loan, \$150; Orissa Smith, Boston, room, rent, \$65; Mrs. Phillips, New York, loan, \$600. Her assets are clothing worth \$75 and declared to be exempt, and \$102 due from Robert Grau, of New York.

The first report as to Miss Jansen was thought to be true, and a condensed version of it will be found on the second page, which went to press before the arrival of the foregoing correction.

JAY BENTON.

## ST. LOUIS.

## Louisiana a Rival of the Fair—Pike Day a Wonder.

(Special to The Mirror.)

ST. LOUIS, June 6.

The Universal Exposition has been opened for one month. Much bad weather has affected the attendance, which, with this exception, has been as good as the management has expected. The total attendance has reached nearly a million. The ushering in of June with many of the more spectacular special features of the Exposition brings with it the assurance of an attendance this month over double that of May. The heaviest single day's attendance since the opening was June 3, Missouri Day.

The Bismarck Garden Louisiana is making the biggest hit of anything heretofore seen upon the stage in St. Louis. People are going wild over the production. What the St. Louis Exposition is to all other World's Fairs, Delmar Louisiana is to all other extravaganzas of former years. It is an historical extravaganza. It has the largest ballet ever seen in St. Louis, and the girls in the chorus are among the prettiest ever seen upon any stage. When they sing the entire garden can hear them. The ballet is effective, but no conception of the brilliant coloring and beauty of faces and figures would be gained without personal investigation. The river effect with real water forms a picture of realism never before seen in such a spectacle, and the effect of picturesquely costumed characters in the play floating in canoes and crafts of the period of a century ago is instantaneous on the audience. This river extends from left to right at the extreme ends of the stage, and flows in all its majesty like the real thing. As the Indians arrive they disembark on the shores from the floating canoes on to the stage proper. The audience enjoyed it with enthusiasm. One of the most impressive

scenes in the whole performance is the close of the second act, when Columbia, Brother Jonathan, Miss Dixie, Davy Crockett, and the American Eagle, with his wings outspread, set sail from France for the shores of America. The last act is one of the prettiest scenes ever seen upon the stage. It is a picture of the World's Fair. In the rear is seen an exact replica of the cascades with real water flowing down its steps, while colored fountains gurgled and flow in the real water in the front of the stage. This splendid production is the work of St. Louisans. Hiram W. Hayes, formerly dramatic critic of the *Post Dispatch*, made the plot and wrote the book and lyrics. No list of St. Louis playwrights can be complete without him from now on. His plot is strong and simple. He has made the patriotic side of the play singularly effective. His lyrics have humor and daintiness. The company is composed of the best talent obtainable. Maud Lambert makes a striking Columbia; Franklin G. Hill is a typical Brother Jonathan; Frances Meriton, as Miss Dixie, is cute and sweet; W. G. Stewart is a pleasing Davy Crockett, and Lillian Grace Walser, the best operatic lyric soprano that St. Louis has given to the stage in many years, is a good Louisiana. Will H. Sloan, as the grotesque traveler, is doing splendid work. Atherton Furlong as Pontiac, Zella Rawlston as a grizette, also contribute much to the success of the piece. Miss Rawlston much to her celebrated boy specialty, which is a big bit.

A Country Girl, which has made fast friends with St. Louis audiences, continues to please at the Olympic. The Augustin Daly Musical Comedy company, which is doing the piece, has various other popular works in its repertoire, some of which may be seen at an early date, but for the time being A Country Girl is too popular to be withdrawn.

A Girl from Dixie began an engagement at the Century last night. There are sixty people in the cast, prominent among whom are Beatriz Bronte and Thomas J. Keogh.

The Imperial Theatre closed its doors Saturday evening, June 4, after a season of forty-three weeks, the longest and most successful in its history. The theatre will be completely renovated and put in first-class condition in every way, and will reopen Monday, August 1, with one of the most important productions to be presented in this city during the Fair, David Belasco's drama of Old Japan, The Darling of the Gods, with Blanche Bates and the entire original cast, scenery and effects.

There is no abatement in the interest in Quincy Adams Sawyer, the offering at Crawford's, which is now in its fifth week. At the Saturday night performance souvenirs were given to the ladies in attendance.

King Baggott, a local performer, who appeared in support of Lawrence Hanley at Koerner's last season, and who has since successfully toured with The Queen of the Highway company, was given a testimonial benefit at the Pickwick Theatre Friday evening, June 3. He appeared in the leading role of Labor's Triumph.

The Hot Air Club, a new Montague farce, is offered by the extravaganza company at West End Heights. Beatrice Harlowe, Annie Morris, M. E. Nibbe, and Charles Barrett are seen in the leading parts.

The progress made in the last few days with Kralffy's Louisiana Purchase Spectacle, at the Odeon, has been so steady that an interesting performance is now being given every night and at three matinees, Sunday, Wednesday and Saturday. The crystal dome in the opening scene, with its background of Italian blue sky, is one of the prettiest spectacles shown here in a long time. Every costume in this scene harmonizes with the pomp and glitter of the centerpiece.

The singers are capable, especially Grace Belmont, as Civilization, and Mabel McCane, the St. Louis girl, who gives a pleasing lyric in the first act as the Spirit of Peace. Mr. Kralffy made a great mistake in presenting the Louisiana Spectacle without the proper rehearsing, and in consequence the first performances were very uninteresting.

Harry Walker, of St. Louis, assumed his duties as custodian of Festival Hall May 23. Mr. Walker for the past three years was manager of the Odeon.

The pipe organ in the Liberal Arts Building is now completely installed, and organ recitals will be given upon it soon.

The engagement of Sousa's Band to play at the exposition, which was to have terminated May 28, was extended to June 4. The services of the famous band were wanted especially for Decoration Day ceremonies at the Fair, Missouri Day, June 3, and Pike Day, June 4.

Rudolph Aronson, who has assumed the management of the Palais du Costume on the Pike, has engaged some new attractions for that place of amusement. His first attraction is The Three American Beauties Sisters, who scored triumphs in Paris, London, Berlin, Vienna, and St. Petersburg. Another attraction that Mr. Aronson secured while in New York recently is the Paganini Trio, three brothers who are violin virtuosos performers of classical and popular compositions.

Weber's Band, which began a two weeks' engagement at the World's Fair, May 30, is the leading musical organization of Cincinnati. The band has forty-two musicians, and renders two concerts daily in the grand stand on the Plaza of St. Louis.

Pike Day, Saturday, June 4, has given indications of being the record breaker, but the exact figures are not obtainable at this time. The attendance on that day, however, is estimated to have been two hundred thousand—the greatest single day's attendance at any exposition in the history of the world. Pike Day was a riot of color and sound, a saturnalia of great special events that took place on all parts of the ground. Twenty-four hours of the Exposition were given over to the reign of amusement. Pike Day parade was a wonderful pageant of barbaric features. It was two miles long and vastly overshadowed the Pike Day procession that was the feature of the opening day at the exposition. Five thousand strange peoples, representing thirty-three different countries, and nearly two thousand strange beasts, with thirty or forty elaborate allegorical floats, made up this grotesque caravan. Fifty Gelsa girls riding jinnicks; the Chinese dragon, 165 feet long and propelled by the legs of seventy Chinamen; a genuine Chinese band and an uproariously funny chicken circus; a score of jaunty Irish jaunting cars, filled with pretty colleens from Dublin; groups of Singalese stick dancers and Zuni and Moki Indians, the lineal descendants of the cliff dwellers, with Penetents, bearing monstrous crosses on their backs, were some of the original features of the procession. Dancers from Spain and the Orient, from Russia and the more uncivilized countries, with hundreds of native characters, peculiar to the street life of the cities in remote lands, filled out the astonishing picture. Carl Hagenbeck, of Hamburg, made a wild and trained animal display that put the combined circuses of America and Europe to shame. A grand ballet of all nations, including two hundred and fifty dancers of different countries, filled the Plaza of St. Louis at night with an eager throng. High diving and other marvelous aquatic sports took place on the Grand Basin. Some daring high wire acts were performed in midair over the principal boulevards of the Exposition, and a thrilling horse game between the Ojibway and the Iroquois Indians attracted thousands to the arena of Cummings' Indian Congress. A multi-colored illumination of the Pike made that thoroughfare a lurid glare of fantastic flame at night.

J. A. NORTON.

## WASHINGTON.

## Stock Companies Are Having Their Innings—Notes of Amusements.

(Special to The Mirror.)

WASHINGTON, June 6.

Too Much Johnson is the bill offered by the Edwin Arden Stock company for the fifth week of the season at the Columbia Theatre, and a performance is given in a manner richly calculated to please. An excellent audience to-night praise the work. The Augustus Billings of Edwin Arden is a delightful light comedy per-



formance, and Edward M. Ellis scores a success in the title role.

The Academy of Music Stock company, under the management of Frederick G. Berger, Jr., opened at the Academy of Music to-night in *The Princess of Patches*. A large audience greets the new venture with approval. The company includes Ben. F. Wilson, Hal Clarendon, Edwin H. Curtis, Henry Buckler, Harold Kennedy, David Swin, Harry Dunkinson, Carol Arden, Frances Nordstrom, Laura Oakman, Helen Gildea, Grace Turner, and Mrs. Argyle Gilbert. Dr. Jekyll and Mr. Hyde is in preparation.

The Wedding Day, by the Aborn Opera company, at the Lafayette Square, this week's production, offers an admirable cast to a continuation of good business. Dorothy Morton, Clara Lavine, and William Blaisdell are the praiseworthy trio of principals, with excellent support, contributed by John J. Raffael, Frank Wooley, Joseph W. Smith, F. W. Shea, N. H. Keene, H. W. White, Tillie Sallinger, and Daisy Deane. Next week, *The Belle of New York*.

Pain's fireworks spectacle, *The Last Days of Pompeii*, is on exhibition at the circus grounds, Fifth and H streets 1, Northeast, all of this week. To-night is President's night, and Friday night the Elks and their multitudinous friends will fill the vast amphitheatre.

Will F. Thomas, formerly stage director of Chase's Theatre, is now in St. Louis at the Fair. Upon his departure he was the recipient of several handsome tokens from the stage employees. Mr. Thomas will again be associated with Chase's next season.

George W. Denham, the bad uncle of Babes in Toyland, is quartered for the Summer at the fishing grounds of the Busy Bee's cottage at Four Mile Run, Va. Mr. Denham next season will create a new part in one of the Mitchell and Havin productions.

The Summer season is holding out remarkably well, when the sudden hot spell of the past week and over, is considered. Another close visitation will probably tell a different tale.

Pawnee Bill's Wild West extended their engagement. Billed for one day, June 1, stayed two, giving four performances.

The Empire Theatre, which reopened last Monday for a return of *The Policy Players*, closed its doors for the season Saturday night, after a week of poor results.

The outlying parks are open, Cabin John Bridge, with Haley's Concert Band, and Chevy Chase Lake, and a section of the United States Marine Band, giving daily and nightly concerts, draw strongly. JOHN T. WARDE.

## PITTSBURGH.

**The Bijou and Nixon Still Open—Local Notes.**

(Special to The Mirror.)

PITTSBURGH, June 6.

Three out of eight playhouses are still open and will remain so indefinitely—namely, the Bijou, Avenue and the Nixon. Of the three, the Avenue seems to be the most popular at this time of the year, where excellent vaudeville bills are offered, notwithstanding the hot weather, continue to draw large audiences.

Good-sized audiences to day learned why Girls Leave Home at the Bijou. The play is another of the many sensational dramas which appeal to the frequenters of this capacious theatre, and is well presented. Escaped from Sing Sing comes next week, with Jimmy Britt, the pugilist, as a special feature.

The Nixon holds a large audience to-night to see Damon and Pythias, which will be played throughout the week for the benefit of the local Knights of Pythias. Lizzie Hudson, Collier, William Beach, Edward Poland, Geoffrey Stein, Sheridan Block, Wilbur Hudson, Edwin S. McKim, and Lida McMillan are the principals of the cast. At this house next week will be seen two different benefit performances. On Monday night the Iroquois Club will have the house. William Beach and Lizzie Hudson Collier will be seen in a one-act sketch, *The Old Love Letter*; Katherine Vilsack, a local singer; Ethel Wynne, of New York; James Dunlevy, a local favorite, will appear in a short sketch, and Mr. Siganite, of New York, will sing. Then on Thursday night at Pittsburgh Lodge, No. 11, B. P. O. Elks, will give its annual minstrel show under the direction of James Dunlevy, aided by a number of the members of the lodge.

The two weeks' season of the Savage Grand Opera company, which terminated last Saturday night at the Nixon, was an artistic success, but not a success from the box-office point of view.

Tunis P. Dean, business manager of the Grand, went to Baltimore last week to attend the funeral of a relative in that city.

Minna Phillips, a strong stock company favorite here, and who supported Charles J. Richman in his new play, *The Genius*, at the Grand, about a week ago, left this city last week for New York City, from whence she will leave for London, visiting Paris, Monte Carlo, Rome and Genoa, returning to America in the early fall.

James Kenney, who has had charge of the box-office of the Grand for several seasons past, was transferred to the same position at the Avenue last Monday, after the close of the Grand's season.

Manager R. M. Gulick, of the Bijou, states that the Duquesne Theatre will open its season, under his direction, about the first of September, and that only musical comedies will be seen there, while at the Bijou the melodramas will hold forth. ALBERT S. L. HEWES.

## BALTIMORE.

**The Belle of New York—The Road to Ruin—Burlesque—Mrs. Martin's Death.**

(Special to The Mirror.)

BALTIMORE, June 6.

The Belle of New York is the farewell offering of the Nixon and Zimmerman Opera company at the Academy of Music. The production is entertaining, and the cast includes several who have appeared in the play before.

The attraction at the Holiday Street Theatre is Sullivan, Harris and Woods' production of *The Road to Ruin*. The underline is *The Bowery After Dark*.

The Monumental Burlesque Stock company present *The Diamond Palace and Shultz's Troubles* with a good vaudeville olio, headed by Lizzie H. Raymond.

The profession lost a good friend last week in the death of Mrs. Ellen Martin, who for the past quarter of a century or more has conducted a boarding-house, or rather a delightful home for theatre folk. Mrs. Martin had been ill for some time, but her condition was decidedly better when she was stricken with pneumonia, which she had not the strength to resist. Her funeral took place on Tuesday last. Among the pallbearers were Robert P. Haines, T. W. Slater, and Tunis P. Dean. Telegrams of condolence poured in from her friends from all over the country. Mrs. Martin is survived by two daughters and two sons. Her daughters, Misses Sadie and Gertrude, will continue to keep the house formerly conducted by their mother. HAROLD RUTLEDGE.

## PHILADELPHIA.

**The City Quiet—In Summer—Five Places of Amusement Open—Notes.**

(Special to The Mirror.)

PHILADELPHIA, June 6.

During the Summer months this is one of the quiet cities of the country. There are still five places of amusement open to medium returns.

The People's Theatre closed its season May 28, and did not play *The Little Mother* week of May 30, as originally announced.

Through the efforts of the Woman's Committee the Philadelphia Orchestra has been placed upon an absolutely financial basis for the next three years.

It is the present intention of the management to try to keep the Park Theatre open all Summer. This is the final week of Miss Bob White,

which has a large following. Erminie follows June 13, and then a promised revival of *Princess Bonnie*.

The Bijou Theatre Stock company is giving a remarkably strong representation of *The Iron Master*, with Catharine Courtiss and Joseph Galbraith in the leading roles, and excellent support. As this is the only dramatic attraction in this city, and the organization is a favorite, the patronage continues liberal. The Lottery of Love June 13.

The Philadelphia Lodge, No. 3, Theatrical Mechanics' Association, dedicated its new burial lot in Montrose Cemetery, on Sunday afternoon, June 5.

It is rumored that one of our high-priced dramatic theatres will enter the vaudeville field next season, cause assigned being lack of suitable dramatic bookings.

Rudolph Hennig, the famous cellist, died at his home in this city May 28.

An absolute divorce has been recommended by a master in the suit of Cornelia Boucault against Aubrey Boucault. They separated about a year ago, the wife brought suit for desertion. They have one child.

At the Parks: Banda Rossa at Willow Grove; D'Aquino's Military Band at Woodside; Roman Imperial Band at Washington Park.

S. FERNBERGER.

## CINCINNATI.

**All the Theatres Closed—Caste at the Lagoon by the Stock Company.**

(Special to The Mirror.)

CINCINNATI, June 6.

All of our theatres are now closed for the Summer, and all of the parks are in line with their various offerings, the only new feature still to be added being the opera company at Chester Park, which will make its first appearance of the season about the last of this month for an eight weeks' campaign. The attendance all around has been good whenever the weather permitted.

The stock company at the Lagoon appeared yesterday and for the week in Robertson's Caste, which has not been seen in this city for almost a generation. The company, which is under the direction of Frederick Noonan, includes Harry Leighton, Charles J. Lawrence, Landon McCormick, Charles T. Delvecchio, Charles W. Daniels, Edwin C. Wilbur, Lydia Knott, Mary Bauhous, Dorothy Brenner, and Clara Allen Bourne.

H. A. SUTTON.

## LAURA JOYCE BELL.

Laura Joyce Bell, well known for the past thirty years as a comic opera singer, died at her home, 1176 Lexington Avenue, New York, May 29, of heart disease, at the age of forty-six. She was born in London, England, in 1858, and was musically educated at the Royal Academy of Music in that city. Her first appearance under the name of Laura Joyce was at the Strand Theatre, London, as Gertrude in *The Loan of a Lover*. In 1872 she made her first appearance in this country at Niblo's Garden in *Leo and Lotus*, and at once became popular on account of her humor, good looks, singing voice and cleverness as an actress. She was the daughter of Mr. and Mrs. Dauncey Maskell, the latter a reader of some note in her day. Her father was a man of the world and of fashion, clever with his pen when writing about things theatrical, and a good-natured, easy-going, general favorite. Mrs. Bell had sung in the companies of McCaul, Duff, Daly, and in the Digby Bell Opera company. She had a rich contralto voice, and never disappointed managers or public. She married James Valentine Taylor, Jan. 1, 1874, and went to live with him in Cambridge, Mass., where one child, Laura, was born to them, Nov. 7, 1874. In 1877 she secured a divorce from Taylor. She and Digby Bell were married in 1882. Her successes were made in comic operas and musical comedies. She was the original Evangeline at the Globe Theatre, Boston, in 1875, and made a great hit. She also was a success in *Pinaflore*, *Patience*, *The Mikado*, her little *Buttercup* and *Katisha* having never been surpassed. She was the Mrs. Bardell in Charles and Manuel Klein's comic opera, *Mr. Pickwick*, produced at the Herald Square Theatre, Jan. 19, 1903, and played and sang the part in delightful comedy style. She always said that she was in love with her art, and that she loved to sing and act. Mrs. Bell had a charm, a personality, that made friends of every audience. She was a woman of good address and fine appearance, full of fun, and her brown eyes were usually hiding a laugh. In the season of 1890 she appeared at the Lyric Theatre, in a sketch called *Wig and Gown*, and was successful. She said that she would rather act than do anything else in the world. She also gave a reason for entering vaudeville that Charles Frohman having engaged her husband, Digby Bell, and also having a rule not to have married people in one company, there was nothing else for her to do. Laura Joyce Bell was a devoted wife and mother, good actress, fine singer, and a woman whom men and women liked at once.

## THE STOCK COMPANIES.

On Decoration Day the Kingdom-Courtenay company, at Harmanus Bleeker Hall, Albany, offered, for the first time in that city, *The Cowboy and the Lady*, by Clyde Fitch. The house was crowded. William Courtenay, leading man of this company, dislocated his shoulder in the fall at the end of the prologue of *The Prisoner of Zenda* at its final performance two weeks ago. *The Squire of Dames*, Sydney Grundy's play, was given its first Albany production last night.

Maynard Walte and Frank Kingdom, of the Kingdom-Courtenay management, opened at the Lyceum Theatre, Rochester, on Memorial Day, with Robert Loraine and Nellie Thorne in *The Liars*.

Izetta Jewel, heading the Jewel-Archer Stock company, opened a Spring and Summer season at Salem, Mass., on May 30 with *The Charity Ball*. Besides Miss Jewel, the company consists of Edward Archer, leading man; Alonzo Price, Charles Miller, Edwin Clayton, Theodore Parker, Frank Farrington, Leonard Scarlett, Herbert Chesley, stage director; Pauline Geary, Fern Foster, Marcia Williams, Gilbert Padelford, manager, and Mr. Stanley, house manager.

The Harris-Parkinson Stock company closed a successful season of forty weeks at Jackson, Tenn., May 25. Mr. and Mrs. Harris left for a two weeks' visit to the Fair. The following members were re-engaged for next season: James Leffel, Will Starkey, Hamilton L. Brooks, Harry Sigman, Louise Strothmore and Barney Woods.

The Fenberg Stock company closed a season of thirty-eight weeks at Wilkes-Barre, Pa., May 21, and will open Aug. 29 at Portland, Me. New plays, scenery and three vaudeville acts will be carried.

Janet Priest opened in Minneapolis last Thursday in *The Maid and the Mummy*.

Harry Sommers, manager of the Knickerbocker Theatre, is also the manager of Powers' Theatre, in Grand Rapids, Mich., and last week he began a Summer stock season there with a revival of *The Private Secretary*. Charles Bowser is the leading man of the company, and Dorothy Tennant the leading woman. Stanton Elliott is the juvenile.

The Cook-Church Stock company will give an elaborate production of *Paul Kaurav* in their repertoire next season. J. Harvey Cook played the title role several seasons ago.

Daniel Roach has signed with the Harris-Parkinson Stock company for next season to play low comedy roles.

Harry K. Hamilton has signed for next season with the Ossman-Hoyt Stock company to play the leads and direct the stage.

## THE LONDON STAGE.

**Many Excitements Chronicled by Gawain—Doings in the Theatres.**

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU, TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, LONDON, May 28.

More excitement! Indeed, it has been excitement, excitement all the week! Just at about the moment when I was mailing to you last week, this fresh consignment of excitements began by a popular, but temporarily silly, serio-comic singer, hurling herself into the Thames. Happily the silly series only contrived to hurl herself into a mass of that noble river's most ignoble mud, which mud, I may tell you, is poisonous to an extreme degree, and is only comparatively harmless when it forms (as it often does form) one of the chief ingredients of London's butter.

The reason for what newspaper reporters delight to call "the rash act" was that the said serio-comic singer—Gracie Grahame by name—had just an action which had been brought in order to decide whether she or another series of larger experience (namely, Katie Lawrence), had the right to chorle a music hall carol with the refrain, "Oh, Charlie, Come to Me!" The real humor of the litigation is that, perhaps, there has seldom been a more brainless and less tasteful song, even upon the London music hall stage, and that is saying a good deal. After the time of the Court had been wasted for many days, by ridiculous evidence on both sides and by judicial and baristerial humor almost as ridiculous, the case was dismissed, it being understood that Katie had more right to this precious lyric than any one else. Whereupon Gracie, becoming excited, dived into the aforesaid mud-bank. Happily, she was rescued without much damage, except to her lovely frock, etc. It was necessary, however, to take her to an adjacent police court where the magistrate duly lectured her, and discharged her with a caution.

With regard to all this absurd business I need only add that certain variety managers keep advertising Gracie to sing this ridiculous song—the tune of which is taken from a popular Sunday school hymn. Also that Katie's soliloquies, known to be considerably heightened by a lengthy essay in the current number of the *Fortnightly Review*. The writer of this article, W. S. Lilly, to wit, seems to have made up his mind that the Bard belonged to what some call the "Old Religion." Lilly doubtless arrives at this conclusion because he is an extreme Roman Catholic himself. At this distance of time, of course, it does not matter much what that somewhat important dramatist's private religion really was. I may tell you, however, that Lilly, who is always polished and deeply interesting writer, is careful to point out that, unlike many who argue on his side, there is nothing in the plays themselves to justify the thesis as to Shakespeare having been of the Romish faith. In point of fact, he quotes those famous passages, which, if dialogue given to fit certain characters meant anything, would show that the Bard was extremely Protestant, in his theological opinions. No, Lilly, like others of his Church, writing upon this theme, relies upon certain old fables and traditions in which an attempt is made to show that Shakespeare "died a Papist."

In mentioning this discussion, it is, of course, far from the Gawainian mind to cast any reflection upon any religion whatever. Your Gawain has too much respect for all proper religions to cast a slur upon any. But this revived discussion is so interesting to students of Shakespeare, who are far more numerous and more reverent in your nation than ours that methought it part of my epistolary duty to make some mention thereof.

The other excitements of this exciting week have included the following events: The visit of a certain dusky West African monarch—namely, the Alake of Abokuta, who has been all round the shows, waxwork, variety and otherwise; the police court fine of Charles Danby (a comedian who is not utterly unknown on your side) for having, while under the influence of liquor, severely maltreated an innocent bus conductor, and an accident which prevented that greatest of music hall comedians, Dan Leno, from appearing at the London Pavilion, where he was going so strong.

There was also a production of an American made and startling radium dance at the Alhambra; the assemblage of a huge concourse of American citizens at the Tivoli last Monday, in order to welcome the return to London (and the variety stage debut) of Citizeness May Yoh, for whom the said citizens continuously shouted by her front name—ahem! Miss Yoh was in fine form, although her one new song with the refrain "No Coon Am Pinning" was scarcely a lyric one would leave one's home for. But as regards Citizeness May and also Citizen H. Ford, a wonderful American dancer, who then made his first London appearance—full details will doubtless be given in another Mirror column by my indefatigable variety or vaudeville comrade.

To keep us still further on the *qui vive*, we have also had more letter writing squabbles concerning Beerbohm Tree's Academy of Acting. A heated newspaper argument (probably not utterly unconnected with what Poet Pope would doubtless call "apt advertisements' artful aid") as to whether the delightful damsels of the wonderful chorus of the Prince of Pilsen, at the Shaftesbury, do or do not wink at the mashers in the stalls. No (say the damsels). They are winkless. Others, however, declare that they are very winkful. For my part, I leave this weighty problem to be settled by the press agents of the establishment.

We have also had a deeply soulful interview with Edna May, who sweetly informed a *Daily Chronicle* man that she was about to have another try to divorce husband Titus. Also, that when she comes to America presently for this purpose she will undergo an operation for affection of the throat. I have a great regard for the entrancing Edna, who has just sent me a charming letter as regards her forthcoming American movements, and I heartily wish her great success in both the above-named ventures—namely, matrimonial and medical.

There has likewise been shed upon us much carefully worked press agent matter concerning a pretended "Anti Hiawatha League," a matter which has given the London publishers of that jerky and none too brilliant song quite a flip in the way of trade. There have also been fresh squabbles concerning the proposed liquidation of the Lyceum Theatre Company, Limited, and more complaints concerning the imminent transformation of that long-renowned theatre into a two houses-a-night music hall. Likewise, much newspaper discussion as to the why and the wherefore of opera goers' persistent non-patronizing of the excellent English opera season now being given by the T. Moody-Manners company at Drury Lane. Per contra, the newspaper columns have been full of descriptions of the wonderful dresses and the still more wonderful jewels of the society folk who have thronged the Italian opera at Covent Garden. In spite of the fact that Melba has been out of the bill a good deal this week by reason of illness.

As regards other odds and ends, I may mention that we have had the starting of a Greek play epidemic, which broke out at the Lyric on Thursday and will spread to the Court on Monday. The play at the first-named house was the *Hippolytus* and Euripides. This was given in a brilliant translation by that distinguished Greek scholar, Professor Gilbert Murray. The Greek play at the Court will be the *Alecia* of Aeschylus. And there are several others to come.

The only West End production of the week was *Lady Elfric*, adapted by some one who seemed afraid to give his name from Paul Gavault and Georges Berr's comedy, *Madame Elfric*. This play, produced by Managers Harrison and Maude on Wednesday, at the Haymarket, just by way of finishing up their season, proved a slight but certainly amusing affair. It is written all around a very saucy Frenchman whose gay lotharios cause a good deal of confusion in this or that family circle. So entertaining, however, is this giddy Gaul that one forgets that his peccadilloes. Cyril Maude plays this part brilliantly. So much so that I am inclined to predict that both he and the beautiful Elfric Jeffries (who plays the pretended Lady Elfric) will run the piece into a financial success—trivial and conventional though most of it is. The remainder of the cast includes Edmund Maurice, Fred Kerr, Gilbert Farquhar, Kenneth Douglas, and Madge Titheradge, all of whom do their level best with the somewhat flimsy material allotted to them.

The only other London productions this week have been two suburban melodramas—namely, *The Master Criminal*, by Henry Merriman, at the Elephant and Castle Theatre, and *A Disgrace to the Sex*, by Walter Melville, at the Tivoli Theatre, Rotherhithe, a vast dockside resort of great dinginess. Both plays proved powerful albeit conventional, with here and there a sufficient amount of sanguinolentness to serve as sauce. The Melville melodrama is contrived to form yet another of the long list of "Wicked Women" plays which the young brothers Melville are so prone to produce at the Tivoli, or at their other huge blood and thunder playhouse, Standard, Shoreditch.

The Darling of the Gods finishes its run at His Majesty's to-night. On Monday Beerbohm Tree will start a series of revivals there with Clyde Fitch's play, *The Last of the Dandies*, and that powerful Kipling playlet, *The Man Who Was the Bride* and the *Bridegroom* was withdrawn from the New Theatre in the middle of the week, and on Thursday Sir C. Wyndham revived David Garrick, a play of which the knight continues to be very fond, although it has grown terribly old-fashioned. Lena Ashwell, who finishes her engagement at His Majesty's to-night, will presently start touring on her own account with an adaptation of the *Régine* play, *La Montansier*.

Arthur Bourchier has just accepted a new comedietta from the laureate pen of Alfred Austin, who sent it in without his name to it. He artfully, however, placed a label onto the MS. with a condition that if the piece were accepted Bourchier should play the leading part. That, of course, fetched Arthur, who at once sent for the author and found it to be Alfred!

To-night the Savoy is to reopen with *Who's Who*, a comedy adapted by Sydney Park from *L'Affaire Mathieu*. Next Wednesday Forbes Robertson and his wife, Gertrude Elliott, will make their welcome reappearance in London by producing at the Duke of York's Margaret Young's new drama, *The Edge of the Storm*. On Thursday night Murray Carson will produce at the Avenue the American-made adaptation of Stanley Weyman's stirring romance, *A Gentleman from France*. Next Saturday Frank Curzon will produce at the Strand Owen Hall and Liza Lehmann's new musical comedy, *Sergeant Brue*, which will succeed *A Chinese Honeymoon*, which has just been withdrawn from the Strand after a run of nearly eleven hundred nights. "Fancy that!" as one of Ibsen's more than usually in sane heroines exclaims. GAWAIN.

## CUES.

Madame Schumann-Heink arrived in New York last Thursday after the longest concert tour she has ever undertaken in this country. She will sail for Europe June 16 to attend the wedding of her daughter at her mother's home in Kat-schenbrada, near Dresden. On her return, about July 15, she will sing at the Western Saenger-fest in Milwaukee, the last week in July. Her tour netted her \$60,000.

Leo Cooper, a well-known actor of the Pacific Coast and formerly director of the Columbia Theatre School of Acting, of San Francisco, is in town. Mr. Cooper was stage director for the production of *Antigoni* in the original Greek given by Stanford University two years ago.

Schickel and Ditmars, architects, filed plans for additional fire-escapes and improved exits to the Knickerbocker Theatre last Friday. The Knickerbocker is owned by Robert Walton Goelet.

De Wolf Hopper, who every Saturday afternoon entertains a dozen charity children as Wang, will next Saturday give a block of one hundred seats to the Hebrew Orphan Asylum.

Prince Pu Lun, Sir Chentung Liang Cheng, the Chinese Minister, and his suite occupied a box in the Casino last Friday night, and laughed over Piff, Paff, Puff.

At a meeting held at the Great Northern Hotel, Chicago, on May 29, steps were taken for organizing the Northern Illinois Circuit of Theatres, to consist of Galesburg, Streator, Ottawa, Joliet, Elgin, Aurora and Kewanee—all uniformly good towns. A meeting will be held at Aurora, Ill., on June 8, to perfect permanent organization.

Countess Elsie de Tournay, the French actress, who will go out next season in Mary Stuart, Queen of Scots and Lucretia Borgia, is spending the Summer in St. Louis. She opens her eighth season at St. Louis Sept. 5, under same management, E. G. Hinebaugh directing tour.

Arthur Maitland has just closed his second successful season in Philadelphia, and is spending a few days in the city before taking a well earned vacation.

Edna May made her final appearance in England before her American engagement at the Prince of Wales' Theatre, in La Poupée, last Friday night.

The New York Home for Destitute Crippled Children received last Friday an unsigned letter inclosing ten \$100 bills as a contribution to the work.

Eleven members of a Spanish dramatic company arrived last Friday aboard the Spanish Line steamship *Montserrat*, from Cuban and Mexican ports. They sailed for Spain Saturday.

Ina Brooks appeared as Prince Florizel in an outdoor performance of *A Winter's Tale* given by the Friday Afternoon Shakespeare Club in Dallas, Texas, on May 28.

Louis T. Bennett, manager of the City Opera House, Port Huron, Mich., has just purchased the Cornell twentieth century Humpty Dumpty production and will put it out next season. It will be under the personal management of Colonel C. W. Roberts, who has been personally identified with the production during the past six years.

Susie Hartman, niece of Madame Cottrell, was married in London, England, May 27, to a Russian gentleman of excellent family named Arps. She is a musician and linguist.

James Mackle will start out again with *Grimes' Cellar Door*. Clara Throp is his leading lady. They will play Halifax and Maine.

The sister of the late Stuart Robson, at one time a character actress, is about to return to the stage.

Justice Greenbaum has appointed George Rubenstein receiver for the Victoria Amusement Company, of 214 West Forty-second Street, in a suit brought by Herman C. Genrich, a creditor, for \$367. The company was incorporated in September last by George W. Lederer and Morris H. Hayman. Maurice Runkle was the treasurer.

The American Aerial Amusement Company, of New York city, was incorporated in Albany last Saturday to construct and operate balloons for air navigation on the balloon principle, the business to be carried on as an amusement. The capital is \$500,000 and the directors are William W. Doty, of Brooklyn, Joseph C. and Charles C. Crauten, of New York.

Edgar Bouc, leading man, at liberty next season, has an address, Mt. Sterling, Ky.♦♦



of appetite.



The Syracuse, N. Y., Chapter of the I. O. O. F. issued circulars to the leading people of their city and effort was being made to get all of the board club in the work of the drive. Louis Wilken, E. J. Stewart and C. W. Duffell later were appointed by the chapter as the Rev. K. S. Schwartz, a member of the Chapter, the recorder of the Syracuse Chapter is held last Friday afternoon at St. Paul's Parish House. An interesting program was arranged, which several orders now playing in that cathedral.





### THEATRES AND ROOF-GARDENS.

#### Keith's Union Square.

McIntyre and Heath are the top liners, and Edwin Stevens will present a sketch called A Night Off. The bill also embraces Ethel Levey, Conroy and McDonald, Bailey and Madison, Taffery's dogs, Holden and Florence, Francell and Lewis, Three Madcaps, La Veen and Ross, Ed. and Nettie Masse, Byrne and West, Barto and Lafferty, Burton and Brooks, and the biograph.

#### Tony Pastor's.

The Manhasset Comedy Four head the bill, and Frank Mayne and company in The Tipster are a special attraction. Others are J. Bernard Dwyer, Belmont and O'Brien, Mr. and Mrs. Browning, John Le Clair, Lavine and Alma, the Barkers, Will Thompson Davis, Adams and White, Mr. and Mrs. A. G. Belford, Arlington and Delmore, the vitagraph and the travelgraph.

#### Proctor's Twenty-third Street.

William H. Thompson makes his debut in vaudeville, presenting For Love's Sweet Sake, by Clay M. Greene. The Magic Kettle, demonstrated by Joseph Yarrick, continues its engagement. Wright Huntington and company in A Stand Off, Westman and Wrenn, Ben Welch, St. Onge Brothers, Irving Jones, Bennett and Rich, Smith and Baker, Clarke and Temple, Walter Daniels, Charlotte Ravenscroft, Malcolm Shackelford and the kalatechnoscope.

#### Proctor's Fifth Avenue.

The Cowboy and the Lady, with S. Miller Kent featured, is this week's attraction. Mr. Kent is supported by Lotta Linthicum, Loreta Healy, Margaret Kiker, George Bryant, and others. The olio includes Spenser Kelly, Matthews and Ashley, Emerson and Stone, McGrath Brothers, Laura Bennett, Master Coogan and the kalatechnoscope.

#### Paradise Gardens.

The Paradise Gardens on the roofs of the Victoria and Belasco Theatres begin the Summer season this week with a bill that embraces Paul Spadoni, Hewitt, a European novelty, Willy Zimmerman, Sisters Gasch, the Sunny South Plantation Colored Boys' Band, Charles T. Aldrich, Musical Dale, Collins and Hart, Rice and Prevost, the Great Kartell and Al Wallz. A special feature is a new extravaganza called Parsifalia, written and composed by Oscar Hammerstein. Emma Carus and Eleanor Falk are featured, and there is a large chorus.

#### Circle.

Charles Hawtrey is so well pleased with his vaudeville experience that he will remain in New York for one more week, presenting Time Is Money. Others are Techow's cats, Raymond and Caverly, the Misses Delmore, Mark Sullivan, Hal Stephens, Ten Brooke, Lambert and Ten Brooke, Mosher, Houghton and Mosher, Rita Redmond and the vitagraph.

#### Hurtig and Seamon's.

Winona Shannon makes her vaudeville debut in His Long Lost Child, assisted by Hurlbert Footner. Others are Jack Mason's Society Belles, Grace Gardner, Reynolds and Kiernan, Charles Ernest, Russell and Buckley, Fraser Trio, Ford Brothers and the vitagraph.

#### Proctor's 125th Street.

W. H. Thompson makes his vaudeville debut in a sketch called For Love's Sweet Sake, by Clay M. Greene. The stock company, headed by Adelaide Keim, presents Needles and Pins. The regular olio embraces Mason and Frances, Claudius and Corbin, William Rowe, Hastings and Finn and the kalatechnoscope.

#### LAST WEEK'S BILLS.

**TONY PASTOR'S.**—Sherman and De Forrest headed the bill in The Battle of San Dago, and the audience had lots of fun, helping in the bombardment with the cotton cannon balls that came over the footlights. Vernon, the ventriloquist, was a special attraction, and his very neat and pleasing act made a most pronounced success. The laughing hit of the bill was scored by James P. Kelly and Dorothy Kent, who kept the house in a continual uproar with their pleasing skit, in which they introduce a little of everything that is liable to tickle the fancy of the average spectator. Frank H. White and Lew Simmons were amusing in their old-fashioned, but still funny, skit, Rats. Mr. and Mrs. James P. Lee and Little Madeline made their reappearance in vaudeville, after a season's absence in other fields, and were given a most cordial welcome. They were seen in the pretty little play, Thou Shalt Not Steal, in which they have been so successful at this house in the past. Since they were last seen here many improvements have been made in the act which have strengthened it considerably. The work of Little Madeline is worthy of the highest praise, and a very bright future may be predicted for this clever little child, as she shows more than usual intelligence in the reading of her lines, as well as in her acting. Mr. and Mrs. Lee sustained their reputations, and the trio were called before the curtain many times at every performance. Lillian Lawson, a very clever comedienne, who was added to the bill on Decoration Day, pleased so well that she was retained for the week, and scored at every performance. Irving Jones' new songs were laughed at and encored. Rice Brothers combined fun and acrobatics with good results. Charles and Fanny Van won many hearty laughs with their "bunny talk." McClain Sisters, Toledo and Price, Williams and Dermody, Connolly and Rowe and the vitagraph were well received.

**KEITH'S UNION SQUARE.**—Merian's dogs were held over for a second week, and it is needless to say that their success was as great as ever. Ward and Curran, always popular, had many new "wheezes" in their act, which went with a roar from start to finish. The Four Welsons scored heavily with their remarkably fine tricks on the flying rings. Klein, Ott Brothers and Nicholson made a solid, substantial hit with their fine musical act, which ranks the very best in vaudeville. They are all clever performers, neatly dressed, and present a good appearance. Curtis and Adams, German comedians of the better class, have an act that will compare favorably with the very best in that line. Their dialects are good, their jokes are funny and well delivered, and their dancing is excellently done. They were rewarded with almost continuous laughter and liberal applause. Charles C. Blanchard and Ella Hugh Wood scored strongly in their very amusing act, The Boss of the House. Le Roy and Woodford won many laughs with their comedy conversation. A decided hit was made by Mr. and Mrs. Allison in Minnie from Minnesota, in which Mrs. Allison is exceedingly clever as the Swedish servant girl. Other good acts were done by Coulter and Starr, Stevenson (a very smart magician), Rado and Bertram, Wilson and Davis, and the biograph.

**PROCTOR'S TWENTY-THIRD STREET.**—Blanche Ring sang her songs here last week, as well as

at the Fifth Avenue and in Proctor's Newark house. She proved a good drawing card and enjoyed the distinction of very large, black type in the programmes. Jessie Millward continued for a second week in A Queen's Messenger, and again was successful. She was ably assisted by Boyd Putnam. The chief novelty of the week was the first regular appearance in Manhattan vaudeville of Joseph Yarrick and his magic kettle. The act was fully described when it was produced at the Eden Musee a few weeks ago, and it is only necessary to say that Mr. Yarrick succeeded in mystifying the patrons of Proctor's completely. He did tricks with the magic kettle that must be seen to be appreciated. He has added some new stunts to the act that have improved it greatly, including the frying of an egg in a pan placed on a cake of ice. The act, taken as a whole, is bewildering in the extreme to the average spectator, and is sure to create a sensation wherever it is presented. Mr. Yarrick has a line of patter that makes the tricks extremely interesting, and he does his work in an extremely neat and graceful manner. The Stein-Eretto Family did some astonishing tricks in the acrobatic line. Kennedy and Evans and their monkey and cuckoo clock did much to put the spectators in good humor. Macart's dogs and monkeys pleased the children immensely. The sleigh bell playing of the two monkeys is a remarkable feature of the act. Edward Gray, "the Tall Tale Teller," told his tales tersely and titillated through the thronged theatre. The Reid Sisters sang, danced and did some acrobatic tricks that made up a very nice little act. They were very neatly dressed. Bingham's Grocery is the name of an act that includes some very good ventriloquism by Mr. Bingham and some amusing mechanical work by his moving figures. Dawson and White, a couple of young men, should be credited with a hit of the most decided sort. Mr. Dawson, the comedian of the team, has a good idea of what an eccentric should be. He dresses oddly and has a funny way of moving his feet that is extremely original and very diverting. He also has a mobile face, with a grin that is good for several laughs. Mr. White is an accomplished dancer and is a good foil for his partner. When they have the act in a little better shape they will

Augustin Daly success, and the lively comedy proved as entertaining as in former years. Gerald Griffin, as Nicholas Geagle, had a part that fitted him to perfection, and he played unusually well, as it was his final appearance of the season. Verner Clarges, as Vandusen, was also excellent; Malcolm Williams as Tom, Lotta Linthicum as Silene, Mrs. Deshon as Dossie, and John Westley as Kit all did their share in making the production successful. The regular olio was headed by Loney Haskell, whose stories and imitations proved amusing. Marion Garson, the Machans, Grey and Graham, Lillian Bender, Jennings and Renfrew, Clarke and Temple, and the kalatechnoscope were also in the bill.

**CIRCLE.**—Rosario Guerrero, the celebrated Spanish dancer, presented The Rose and the Dagger with much success. She is a very handsome woman, and her appearance created a most favorable impression. The comedy honors were carried off by Clayton White and Marie Stuart in Paris, which affords opportunity for the introduction of Miss Stuart's very pleasing specialties. Emma Carus was enthusiastically encored for her very clever rendition of some excellent songs. Miss Carus has suppressed her former exuberance to a great extent, and her voice and enunciation have improved wonderfully. The Empire City Quartette furnished a turn that was lively and pleasing from beginning to end, and they were forced to respond many times to vociferous calls. Trovillo, the clever ventriloquist, with his walking figures, scored heavily. Others were French Brothers, Gardner and Somers, Marcus and Gartelle, and Zimmer, the juggler. New views were shown on the vitagraph.

**HAMMERSTEIN'S VICTORIA.**—Rose Coghlan made her reappearance in vaudeville, heading the bill and presenting The Ace of Trumps, a strong one-act play, in which Miss Coghlan made a hit. She was assisted by Lynn Pratt. Collins and Hart scored heavily with their grotesque acrobatic comedy act. Sydney Grant told his stories and gave his imitations with his usual success. Mayme Remington and her "picks" did a turn that met with much favor. O'Brien and Havel's sketch, Cliff Gordon's clever specialty, Aga, La Belle Blanche, Al. Wallz and

### F. F. PROCTOR MARRIED.



Frederick Freeman Proctor, the well-known manager, was married in this city on Thursday, June 2, to Georgina Eliza Mills by the Rev. Richard Cobden, pastor of St. John's Episcopal Church, Lachmont, N. Y. The marriage came as a complete surprise to Mr. Proctor's friends, but that fact will not interfere with the showers of congratulations that will be sure to pour in upon him as soon as the news becomes generally known. For over twenty-five years Mr. Proctor has been an active, energetic, progressive manager and has handled many big enterprises, involving millions of dollars. He has always been known for his honest, straightforward methods in business, and the great success that has come to him is thoroughly deserved. Mr. Proctor, while driving through New Jersey in a big automobile, accompanied by his bride, on Sunday afternoon last, turned the steering gear of his machine sharply to avoid running down a carriage near Metuchen. The auto turned completely over, and Mr. Proctor was thrown quite a distance, sustaining a compound fracture of the left ankle. Mrs. Proctor fell directly under the big machine, but her life was saved by the fact that she fell into a ditch, the automobile forming a sort of bridge over her. She escaped with a few bruises. Mr. Proctor was taken to the Colonial Golf Club in Rahway, where he was attended by a physician. The accident will postpone the honeymoon trip on which Mr. and Mrs. Proctor were to have started yesterday.

### AL G. FIELD'S SEASON.

The Al. G. Field Greater Minstrels closed their season at Bay City, Mich., May 31, after having played continuously from Aug. 12, when they opened in Columbus, O. Since that time they have traversed the greater part of the United States, British Columbia and Manitoba, visiting the principal cities in Ohio, Indiana, Michigan, Illinois, Missouri, Iowa, Kansas, North and South Dakota, Arkansas, Montana, Colorado, Washington, British Columbia, Oregon, Idaho, Utah, California, Texas, Louisiana, Mississippi, Florida, Georgia, Alabama, North and South Carolina, Tennessee, Kentucky, Virginia, Maryland, West Virginia, Pennsylvania, Delaware, New Jersey, New York, Massachusetts and Canada, traveling an aggregate distance of 25,430 miles. The shortest jump was from West Superior to Duluth, a distance of four miles, and the longest between Billings, Mont., and Fargo, N. D., when 690 miles were covered. Every stand was played as booked, with the exception of Walla Walla, Wash., and Baker City, Ore., on account of a washout on the railroad between Boise City, Idaho, and Baker City. In Charleston the company lost one of its principals by the death of John Blackford, who was stricken with apoplexy. With this exception there were no accidents, although in Victoria, B. C. ten of the members were overcome by escaping gas from a coke heater, and for a time it was thought that the consequences might be most serious. The season has been one of financial success, and Mr. Field has made the enviable record of not having a losing week during the season, and from Aug. 12 to Nov. 23 the books do not show a losing night. In point of gross receipts this season will be as good as any the company has ever had, but possibly, owing to increased expense, the profits will not be quite so great. The company disbanded at Columbus for the season, but will be reassembled on July 28. Some of the members will spend their vacation in that city, while others have accepted brief Summer engagements. Tommy Donnelly will take out another Summer minstrel company to play Eastern watering places, and Burt Cutler's band will play concerts in Fairmount Park, Philadelphia.

### WHITE RATS' BENEFIT.

The White Rats of America gave their annual benefit performance at the Grand Opera House on Sunday evening, May 29. It was a tremendous success, and many performers were on hand to see that the occasion should be made memorable. The bill consisted mainly of stars, the best known being Ezra Kendall, George Evans, George W. Monroe, Eva Mudge, James Harrigan, Keough and Ballard, Hayes and Healy, Conroy and McDonald, Paul Dresser, Mad-dox and Wayne, Sparrow, and McMahon's Minstrel Maids. Charles Aldrich was "props," and Ren Shields and Julie McCre divided the honors on the Announcement Committee. T. D. Sullivan, Tony Pastor, Sam Bach, Mr. McKenzie, Morris Quinlan and Manny Chappell led the list of box holders at "benefit prices." A large sum was added to the treasury.

### BARTON AND ASHLEY.

One of the most successful turns that has yet visited England is Barton and Ashley, whose pictures appears in this issue. As a comedy act they excel, and their skit, entitled Canal Boat Sal, is familiar to every vaudeville house throughout the British Isles. Barton and Ashley will close in London week of June 12, after twenty-two months continuous work, and sail for America June 22 for a three months' rest. They will return in October, to open at the Moulin Rouge, Paris for one month, with the Moss and Thornton, Stoll, Macnaughten, Livermore and Robinson tours to follow, which will keep them booked up solid until June, 1906. They are great favorites in Europe, so when they return their welcome is assured.

### MORE STARS GOING IN.

Robert Grau was never so busy in his life as he has been for the past week, during which he closed some very important deals. He has arranged for the vaudeville debut of Odette Tyler in a play called The Man and the Maid. He has booked Charles Hawtrey up to July 11, and has induced George Evans to temporarily return to his first love. At the Circle next week Mr. Grau has booked Jessie Millward and the Champagne Dance from The Silver Slipper. Gilmore and Leonard were reunited through Mr. Grau's efforts and open in Chicago next Monday.

### JAPANESE ACROBAT KILLED.

Kinta Kachi, twenty-two years old, a member of a troupe of Japanese acrobats playing at Luna Park, Coney Island, was killed by a fall of ten feet from a wire on Sunday afternoon last. The place was packed with people, fully ten thousand being present, and the accident caused great excitement. The fall was very short, but the acrobat had no time to turn, and struck on his head on the railing that surrounds the circus ring.



BARTON AND ASHLEY.

compare favorably with the old team of Smith and Campbell, Emerson and Stone, Juggling comedians; Heusel and Kooper, Dutch comedians, and Master F. Allan Coogan, singer and dancer, together with the kalatechnoscope, made up the bill.

**PROCTOR'S 125TH STREET.**—Jessie Millward was a special attraction last week and made a hit in A Queen's Messenger, assisted by Boyd Putnam. The stock company was seen to advantage in The New Magdalen. W.S. Hart made his first appearance with the company as leading man, and was immediately installed as a popular favorite. Adelaide Keim pleased with her portrayal of the woes of the leading character. George Bryant, H. Dudley, Hawley, Edwin Fowler, Harry McKee Webster, George Howell, Julian Reed, Robert Keane, Estelle Earle and M. Davidge shared in the applause. The regular olio was headed by Katie Rooney, and included Lutz Brothers, Dooley and Fowler, the Beemers and the kalatechnoscope.

**HURTIG AND SEAMON'S.**—Florence Reed made her reappearance in vaudeville, presenting with great success Hugh Ford's comedy sketch, Caught With the Goods, which has some good complications and much amusing business. Miss Reed's part fits her admirably and she played with a dash and spirit that enthused her audiences and brought forth abundant evidence of appreciation. Blind Tom's piano playing was an attractive feature, and he was repeatedly encored. Harry Le Clair's new act, elaborately costumed and splendidly done, was cordially received. Harry Thompson told some new stories and his local imitations caused much laughter. Osann and Hunter, the Watermelon Trust, Rita Redmond, the Castanos and the vitagraph pleased.

**PROCTOR'S FIFTH AVENUE.**—Blanche Ring, who played three of the Proctor houses last week, was a special card here, and made a decided hit with her songs. She revived "The Belle of Avenue A" and her clever method of singing it brought hearty encores. The stock company appeared in Needles and Pins, the old

the vitagraph were well received. The indoor season closed on Saturday evening and the Summer entertainments will be given on the roof.

### The Burlesque Houses.

**DEWEY.**—The Moonlight Maids reappeared last week and were given a most cordial welcome by a series of large houses. The burlesques, A Rialto Rounder and A Round Up, were well staged, and there was much hilarity during their presentation. An excellent olio was provided by Marie Rogers, Deltorelli and Glissando, Reddy and Currier, Fields and Woolley, and Rosalie and Taft. This week, Bohemian Burlesquers.

**GOTHAM.**—The Vanity Fair Extravaganza Company filled the house with merry Harlemites last week, and encores were the order at every performance. The olio was headed by Mlle. Ani, who did some splendid work on the trapeze. Im-hor and Conn, the three Browns and others also scored hits. The burlesque offerings were well received. This week, Wine, Woman and Song.

**MINER'S BOWERY.**—The City Club Burlesquers closed the season at this house last week. Bryand West and Grace Leonard were prominent in the olio.

**MINER'S EIGHTH AVENUE.**—Al. Mayer's Octoroons were the closing attraction of the season at this house, and pleased large crowds.

### WEBER AND FIELDS FAREWELL.

Joseph M. Weber and Lew M. Fields made their last joint appearance at the New Amsterdam Theatre on Saturday evening, May 28, when their stock burlesque company was disbanded. The house was crowded and there was a big demonstration when the last curtain fell. Speeches were made by Peter F. Dailey, John T. Kelly, Charles J. Ross, Mabel Penton and others, and Weber and Fields shook hands as the orchestra played "Auld Lang Syne."



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## GILLIHAN and MURRAY

Electric Park, Kansas City, Mo., last week, this week and two more weeks. Then Orpheum, 'Frisco.

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Mike Helms is the man we are working for. And thinks we are a merry old treat. Liberator is the feature which makes big gate receipts. The figure 8, the Diving Eels all are great to see. Gillihan and Murray, in the Village, are better than they used to be.



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Presenting the most perfected and cleverest executed Substitution Mystery extant. The talk of every bill. Week of June 5, Spring Grove Park, Springfield, Ohio; week of June 12, Reeves Park, Fostoria, Ohio; week June 20, Chicago Opera House, Chicago, Ill. Weeks June 27 and July 8 OPEN.

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## Majestic Musical Four

(COLLINS, MADELL, TERRILL AND SIMON)

The Majestic Musical Four (Collins, Madell, Terrill and Simon) scored a decided hit in their sketch, "At the Mirth and Melody Inn." This is a new quartette, made up of two popular teams, and the combination is an excellent one. The act begins with a series of side splitting situations and later on there is plenty of good music cleverly played on various instruments. All four are fitted with congenial parts, and their success was emphatic from every point of view.—N. Y. Dramatic Mirror, June 4.

The Feature Act. Poll's Theatre, Waterbury, Conn., last week. This week, Poll's Theatre, Hartford, Conn. June 27 Open.

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## EMPIRE CITY QUARTETTE

(COOPER, TALLY, MAYO and COOPER).

Big hit at Hammerstein's Victoria, last week on our return date in four weeks. May 9, Orpheum Theatre, Utica, N. Y.; 16, Jacques Theatre, Waterbury, Conn.; 23, Hurlitz and Seamon's, N. Y.; 30, Circle Theatre, N. Y.; June 6, Chase's Theatre, Washington; 13, Keith's Theatre, N. Y.; 20, Keith's Theatre, Boston; 27, Keith's Theatre, Philadelphia; July 4, Shea's Theatre, Buffalo. Now booking time for next season. Address WM. MORRIS, or IRVING M. COOPER, Mgr. 8 Rutgers St., N. Y.

## HOMER B. MASON and MARGUERITE KEELER

Moss and Stoll Tour, England, June 13 to Nov. 7.

WM. MORRIS, Agent.

THE MUSICAL LAUGH MAKERS.

## FRED ECKHOFF and ANNA GORDON

Twenty-four minutes of laughter and applause. Real laughter and applause.

Booked by JO PAIGE SMITH or WM. MORRIS.



## VAUDEVILLE IN LONDON.

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## VAUDEVILLE.

## VAUDEVILLE.

Off For South Africa!

## JOHN W WORLD AND MINDELL KINGSTON

Open at the Empire Palace, Johannesburg, June 18th.

ENGAGED FOR NEXT SEASON TO OPEN SEPT. 19.

EDW. MARSH AND SARTELLA ROSE

THE BEAUTY AND THE BEAST.

Rose Sartella as The Beauty—Title Role.

New Orleans Item, Jan. 24, said:—Miss Sartella was sweet in every respect, voice, face, lips, etc. She created an excellent impression.

THE HAPPY GIRL.

## MISS LOUIE DACRE

Monologist and Entertainer. Refined, Original and Funny.

Per. address, 331 East 16th St., City.

Two Hebrew Comedians,

## HOEY AND LEE

Who have the brains to write their own parodies; also the voices to sing them.

Address WM. MORRIS.

## MAYME REMINGTON

and her

BUNGLE BOO LOO BABIES.

The only act of its kind that always pleases.

The Minstrel Boys,

## BAILEY and FLETCHER

"Making good" our feature!

All first-class Agents, or 137 West 20th St., New York.

## Elsie Janis

Formerly "LITTLE ELSIE"

"Every now and then you can find in the Vaudeville theatre some exceptional performer, some particularly talented person, who gives promise of rising above things Vaudeville and ultimately sharing in the best art of the theatre. I found such a performer last week at the Avenue in Miss Elsie Janis. Miss Janis as yet is but an immature girl. She has a perfect freedom of movement and gesture, a versatility of expression and an aptness at mimicry that indicates real genius. You know it is the art of imitation that is the prime evidence of a greater art, for acting is but imitation after all."—Pittsburg Dispatch, May 1.

Address, MIRROR or Agent

## FOR SALE.

Short, Humorous, Timely Dramatic Sketch. One act—for lady and gentleman. Copyrighted. Box 284 Annisquam, Mass.

has been steadily improving and proved quite a good comedian in the role of Polycarp; he worked hard and deserved much credit. Frank Woolley and John J. Raffael were entirely satisfactory in their characters. Joseph W. Smith has a splendid voice, but the balance of his work was unconvincing. The production as a whole pleased the supper scene especially being well played and the chorus as usual of good merit. This week The Idol's Eye.

Hendersons, Coney Island, now the finest restaurant and music hall on the island, opened May 28 and business is steadily increasing. Herbert Brooks proved the best novelty on the bill and is making a good impression. Bailey and Fletcher and Johnson and Wells, two capital acts, are making the laughing hits of the bill. Crawford and Manning, Nevins and Arnold, Nickerson, Murphy and Powell (a new combination of mediocre merit), Anna Revere and her picks, Ford Sisters, La Monies, Eleanor Butler, the Simpsons, Gerie De Milt, and the Archer Brothers filled out the bill. This week, Sparrow, Bailey and Fletcher, Belle Stewart and Dave Fitzgibbon, the Simpsons, John Sheehan, Mitchell and Cain, Two Vans, Watson and Hill, Mildred Adams, Sisters De Faye, the Machans, Crawford and Duff, Hensel and Kooper, Castanos, May Southward, and Harry A. Brown.

Morrison's Theatre, Rockaway Beach, opens June 5 with Jessie Millward as the headliner. Others of merit are Bailey and Madison, Hoey and Lee, Dolly Jordan, Hathaway and Walton, Todd Judd Family, Tenbrooke, Lambert and Tenbrooke, and Bruce and Daigner.

Watson's Theatre is now in its forty-second week, and will be open forty-eight weeks this season, only closing two weeks in July and two in August for necessary minor improvements. The Cozy Corner was a big hit this season and made a lot of money. Big preparations are even now under way for next season by Manager Watson. The vaudeville features will be of the best and the stock company entirely new. Some of the best comedians in burlesque have already signed and there will be twenty-two of the best girls obtainable in the chorus. New costumes, new scenery and new burlesques will be seen. This week The Queen of Love is the burlesque, with an olio comprising Cissie Grant, National Medley Comedy company, Gracie and Reynolds, Bernard Sisters, and Lynden and Wrenn. Louie Dacre and Ella Shields carried off the honors of last week's olio.

## LEW FIELDS' THEATRE.

The new theatre now being erected by Oscar Hammerstein on the south side of Forty-second street, near Eighth avenue, will be called Lew Fields' Theatre. An agreement was entered into a few days ago between Mr. Hammerstein, Hamlin and Mitchell and Mr. Fields by the terms of which Hamlin, Mitchell and Fields will supply the attractions at the theatre, over which the name of Mr. Fields will appear. It is intended that the form of entertainment will be somewhat similar to that given at Weber and Fields' during the past seven years, but an effort will be made to have the plays more consistent and less on the happy-go-lucky order. Negotiations are now in progress with authors, composers and

## EVERHART

Back to Europe in August.

Cleveland's Theatre,

Chicago, this week.

Per. address,

436 Galloway Avenue

Columbus, Ohio.

"The Original Timber Trainer."

## 'Jess' Dandy

Will play a few Vaudeville Engagements prior to rejoining Prince of Pilsen (American Co.) Season 1904-05.

(Tel. 392L Tremont) Tremont, N. Y. City. ALL AGENTS.

## SKETCHES

CHESTER BARRON

Mrs. H. C. De Mille, Agent.

1402 Broadway, New York.

## EDMUND GRAY

The Tall Tale Teller

Week of June 13, Chase's, Washington.

Now booking next season.

Address WILLIAM MORRIS and other agents

## VAUDEVILLE MANAGERS.

They make good style of feature.

## CRIMMINS &amp; GORE

A Sure Talk on Any Bill.

Address DAN CRIMMINS,

261 West 23d St., New York.

## MILTON and DOLLY NOBLES

STARRING IN

DRAMA AND VAUDEVILLE.

Agents at 139 First Place, Brooklyn.

Phone, 182-A Hamilton.

## SKETCHES WRITTEN

to FIT you and HIT others.

G. H. NEISWENDER, 60 E. 14th Street, New York.

## I write SKETCHES for Vaudeville work.

Generally have one or two on hand.

M. H. LINDEMAN, P. O. Box 244, Brooklyn, N. Y.

## CLIVETTE

THE MAN IN BLACK



players, and preparations will soon begin for the opening, which is scheduled to occur in September.

### MORE BIG STARS FOR PROCTOR'S.

The successful engagements played by Charles Hawtree, Jessie Millward and Blanche Ring at the various Proctor theatres have caused Mr. Proctor to offer inducements to other well-known stars, and they are eagerly responding to his irresistible financial inducements. The most recent additions to the list are William H. Thompson and Isabel Irving, who will play separate engagements in the Proctor theatres in one-act plays. Mr. Proctor has his eye on even bigger game, and it need cause no surprise if one of the best-known comic opera comedians in the country and one of the most popular of the female dramatic stars on the stage soon give their consent to be billed as "headliners."

### NEW HALL FOR HURTIG AND SEAMON.

Hurtig and Seamon have arranged with the owners of the St. Nicholas Rink in Sixty-sixth Street, to have the interior of the place remodeled at an expense of \$30,000, and when the improvements are completed it will be opened as a music hall. The changes will involve the building of a gallery, a number of exits and fireproofing in various places, so that the laws will be conformed with in every way before the house is opened as a vaudeville theatre.

### HOUDINI IS HERE.

Harry Houdini, the "King of Handcuffs," arrived in New York yesterday, and his first call was at the Mirror office. He had a very pleasant voyage, and feels very much refreshed after his trip. He will rest here for several weeks before returning to Europe to fill engagements covering several years. An interesting chat with Houdini will appear in next week's Mirror.

### KEITH-DAVIS AGREEMENT.

R. F. Keith and Harry Davis have come to an agreement by the terms of which they will work in harmony in Pittsburgh. Keith has bought the Alvin Theatre in that city, and there was much talk of possible friction there next season. The anticipated war will not occur, however, as the whole matter has been satisfactorily settled.

### A REPORT CONTRADICTED.

Manager Fred R. Hamlin said yesterday: "Despite all reports to the contrary, Charles Guyer and Nellie Daly will appear together next season in Babes in Toyland. I have an iron-clad contract with them as a team, and they will either appear under my management or they will not work at all."

### VAUDEVILLE JOTTINGS.

A letter has been received at The Mirror office announcing the death on May 19 of the father of "Billy" O'Brien, the minstrel, who was last heard of in Orangeburg, S. C., on March 7.

Pross Eldridge has gone to Europe for a rest. He will return to begin his next season about Aug. 1.

Charles R. Gilbert and co. presented a new one-act play, called The Mysterick Man, at the New Rochelle Theatre on Decoration Day with much success. Mr. Gilbert will book the play at the leading vaudeville houses, and already has some good offers of time.

Rush and Gordon, famous comedians, have completed successful engagements of thirty-six weeks over the leading vaudeville circuits. They are booked for the summer with Edward Shavne, playing the principal Western parts, opening at Chester Park, Cincinnati, O., May 22.

Marie McNeil, the cornet soloist, has closed her second season as leading vaudeville feature with the Fenberg Stock co., and has been re-engaged for the coming season. She will spend the vacation months in the Thousand Islands and will open with the co. Aug. 29, at Portland, Me.

Flo Adler is meeting with great success over the Orpheum Circuit and is now in her tenth week in San Francisco. She will play Los Angeles, Chicago and Detroit to follow, and will rest a week or so with her family in Chicago before playing the Eastern circuits.

John W. Vogel and Mrs. Vogel left Columbus, O., last week for Vogel's Beach, on Buckeye Lake, for a six weeks' fishing trip. Among the guests are Charles Grimsley and I. S. Potts, treasurer and agent of Vogel's Minstrels, and Mr. and Mrs. Edward Carroll and daughter, Flora. The party made the journey in Mr. Vogel's new private car, "America."

The Three Diamonds opened in Denver week of May 23 as headliners, and are said to have made a hit. They are booked in all the leading vaudeville houses in the West up to Nov. 1. Miss Deradetta wears several beautiful gowns imported from Paris.

Arthur Lane and Grace Kellor (formerly of Kellor and Diamond) have signed contracts to appear together next season in vaudeville. The new team will be known as Lane and Kellor and will present the comedy sketches made famous by the old team.

Newell and Niblo, the instrumentalists, are in their tenth successful week with their own co., known as the Gaskell Stock co. They are booked until July 6, at which time the co. will close, and Newell and Niblo will return to vaudeville. They have an excellent line of bookings for next season, including the Orpheum and Keith circuits and Tony Pastor's, as well as about eight weeks of summer parks.

Magistrate Higginbotham, of Brooklyn, has dismissed the proceedings brought by the Rev. Clifford Myers, of the Barflet Temple, Brooklyn, to obtain a warrant for the arrest of George Williams, manager of the Orpheum on a charge of violating the Sunday law by giving concerts in costume. Mr. Myers has started on a crusade and intimates that he will carry the war to Coney Island, where the ray sunbathers and the merry comedians are expected to hold their festive on Sundays, from early morning until long past dewy eve.

Edward R. Burton, of Burton and Brooks, has begun suit against Rose Coughlan for \$150, alleged to be due for writing a sketch called A Modern Lady Gay for Miss Coughlan. Miss Coughlan asserts that the sketch was not satisfactory and was never accepted by her.

The Novelty Comedy Four (William Argall, Mark Thomson, William Lawrence, and W. S. Cetti) opened the summer season with William Josh Daly's Minstrels, at Rookery's Glen, Elmira, N. Y., on Decoration Day, and met with success. They will open on Oct. 1 with William B. Van's Mustard Comedy co., under the management of Sullivan Harris, and Woods.

The Studio Club Quartette, managed by George Valentine Ellery, who is also the baritone, are at the Galveston Flood, Coney Island, for an indefinite engagement.

Mr. and Mrs. William Frederic put on a dramatic one-act play at Tony Pastor's Theatre on Decoration Day. It was written by Edward McWade and is called Fortune's Fool. Despite its bad name on the bill, following the vignette, it made a decided hit. Mr. and Mrs. Frederic received four curtain calls, something most unusual at that hour in a vaudeville house, even for excellent acts. Evidently the audience thought Fortune's Fool something more than excellent. The little piece has a powerful dramatic story and excellent dialogue. Mr. Frederic introduced a number of excellent scenery and light effects, and the piece will be seen regularly in a short while.

Johnson and Dean write under date of May 21 that they recently closed a successful return engagement at the Palace Theatre, London, and opened on May 14 at Budapest. Their act has created a genuine sensation and they are booked ahead for many months.

Harry Thomson was one of the favorites last week at Hurtig and Seamon's.

Clayton White and Marie Stuart have decided to decline a number of tempting offers from legitimate managers and will remain in vaudeville next season. The Trocadero, a small music hall in Harlem, was struck by lightning one night last week. Amy Barlow and Rosalie Wright were dancing when the bolt struck, but they kept right on, and this action on their part probably prevented the panic that might have resulted.

Josephine Sabel has been re-engaged for a month in Paris. Her success has been phenomenal, singing songs in French. This gives her quite an advantage, being such a true scholar in the French language.

Miss Master's co. will present a one-act play, called Romance of a Red Cross, at Proctor's Fifth Avenue Theatre on June 12.

Joseph P. Vion, who used to be a first-class vaudeville agent, has branched out in a new field. He has opened offices in the Smith Building, in the Bronx, and will handle real estate in that section of the city. He expects to do a good deal of business with his old vaudeville clients, as many of the head-

liners who earn large salaries are seeing the wisdom of investing in New York property.

Herrmann the Great will give an entertainment at the Hebrew Orphan Asylum on Friday evening of this week, under the direction of Signor Lang Newman.

One of the trained elephants at Luna Park helped out the crowd last week by escaping from the resort and swimming from Coney Island to Staten Island, a distance of several miles, through rough salt water. The New York papers had columns about the affair, and the elephant received an extra ton of hay and a quart bottle of gin for his admirable sagacity.

Hawley and Vass are now touring Southern California, under direction of Archie Levy. They will shortly make a circuit of the Middle West under his management.

Williams and Melburn opened their summer season at Fostoria, O., June 5, and are booked fourteen weeks ahead. Their winter season opens Oct. 3 at Tony Pastor's.

Harry Davenport will next week begin a special engagement of five weeks in vaudeville, opening at Chase's Theatre, Washington, with the Keith circuit and Temple, Detroit, to follow.

David O'Brien and Henriette Herold opened their summer season at Columbus, O., with Midway Park, Pliska, O.; Lindenwald Park, Hamilton, O.; and some of the best parks to follow. Miss Herold's soprano singing is a feature of the act.

Williams and Walker and their co. after an engagement in England of sixty weeks, will sail for New York on the "Aurania" on June 14. The co. will open at Atlantic City in a few weeks, under the management of Hurtig and Seamon, and will make an extended tour of the United States.

"Father Bill" Daly, the well-known horseman, will appear as a monologist in aid of a Coney Island church on Thursday evening of this week, at the Brighton Beach Music Hall.

The opening bill, with which Wayburn and Anderson will inaugurate the season of the Nooked York Theatre Roof next Monday night, will include Ned Wayburn's most elaborate ensemble specialty, entitled, Ned Wayburn's Girls. In which fifty performers appear. Glanville's Royal Italian Band of Italy, numbering forty-two players; the Melzer Family of acrobats; Ned Wayburn's "Dingles"; Gillette's musical dogs; Max Waldron, female impersonator; Rosa Dayson's tropical birds; Ned Wayburn's "Rag" Saxettes; Herbert Brooks and his magic trunk; Tascott, the coon shouter; Genaro Soldiero and his orchestra, and others.

### VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blank space will be furnished on application. The names of performers with combinations are not published in this column.

Acrobatic Girls, Eight-Folles Bergere, Paris, France—Indefinite.

Adams and White—Pastor's, N. Y., 6-11.

Adams, James R.—Luna Park, Coney Island—Indefinite.

Adams, Mildred—Henderson's, Coney Island, N. Y., 6-11.

Adler, Flo—Orph., Los Angeles, 6-11.

Aga—Chase's, Washington, 6-11.

Alburtus and Bartram—Circus Variete, Stockholm, Sweden, June-July.

Aldrich, Charles T.—Victoria, N. Y., 6-18.

Alexandra, Mile.—Luna Park, Coney Island, May 10-Sept. 3.

Allene's Monkeys—Luna Park, Coney Island, 6-11.

Allison, The—Keith's, Phila., 6-11.

Alva—Luna Park, Coney Island, N. Y.—Indefinite.

Amalia and Manola—Comique, Spokane, Wash., 6-11.

Amussen and Baird—Shea's, Toronto, 6-11.

Arlington and Delmore—Pastor's, N. Y., 6-11.

Armstrong, Armand (3)—Chase's, Washington, 6-11.

Ashton and Earle—O. H., Chicago, 6-11.

Ashton, Josie—Luna Park, Coney Island, 6-11.

Ashton, Margaret—Tivoli, London, Eng.—Indefinite.

Athol-Wilson-Clarke—Salt Lake City, May 30-25.

Austins, Tossing—Palace, Sydney, Australia—Indefinite.

Bailey and Fletcher—Henderson's, Coney Island, N. Y., 6-11.

Bailey and Madison—Morrison's, Rockaway Beach, N. Y., 6-11.

Ballerins, The—Orph., Los Angeles, May 23-11.

Barkers, The—Pastor's, N. Y., 6-11.

Barnes, Paul—Keith's, Boston, 6-11.

Barnes, Stuart—Palace, Pittsburgh, 6-11.

Barrington, Joseph D.—Hippodrome, Wigan, Eng., 6-11.

Barto and Lafferty—Keith's, N. Y., 6-11.

Barton and Ashley—Empire, Sheffield, 6-11.

Barton, Edna—Luna Park, Coney Island, 6-11.

Bates, Louie—Midway Park, Cambridge, 6-11.

Beardsley Sisters—Atlantic Gardens, N. Y., 6-11.

Beckers, The—Proctor's 125th St., N. Y., May 30-6.

Belford, Mr. R.—Victoria, N. Y., 6-11.

Belliveau and Roberts—Howard, Boston, 6-11.

Bell, Senator Frank—Spring Grove Park, Springfield, 5-11.

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Downey and Willard—O. H., Trinidad, Col., May 30-11.

Downing, Robert—Proctor's, Newark, 6-11.

Downs and Scott—Howard, Boston, 6-11.

Dyle, Edmond—Idora Park, Youngstown, O., 5-11.

Dyle and Granger—Idora Park, Youngstown, O., 5-11.

Dyle, Patry—Riverside Park, Round Brook, 6-11.

Drew, Mr. and Mrs. Sidney—Chase's, Washington, 6-11.

Dubin—Pastor's, N. Y., 6-11.

Dimonds, Three—Salt Lake City, 6-11.

Earle and Richards—Bijou, Duluth, Minn., 6-11.

Eckert and Berg—Wenona Beach Park, Bay City, Mich., 5-11.

Elmore, 5-11, Ramona Park, Grand Rapids, Mich., 12-17.

Eckhoff and Gordon—O. H., Chicago, 6-11.

Electric Quartette—Idora Park, Youngstown, O., 5-11.

Elmore, Sisters—Avenue, Pittsburgh, 6-11.

Eltrym, Brooke—Woodworth, Lancaster, 6-11.

Empire City Quartette—Chase's, Washington, 6-11.

Everhart—Cleveland's, Chicago, 6-11.

Fadettes, Boston—Keith's, Boston, 6-11.

Falk, Eleanor—Victoria, N. Y., 6-11.

Falk and Semon—Forest Park, Kansas City, 6-11.

Fantas, Two—Unique, San Jose, Cal., 6-11.

Fentelle, Harry—Midway Park, Pliska, O., 5-11.

Ferguson and Beeson—South Bend, Ind., 6-11.

Ferguson and Mack—New Grand Jolie, 5-18.

Ferguson and Passmore—Sam T. Jack's, Chicago, 5-11.

Ferrari and Cole—Orpheum, San Francisco, May 29-11.

Ferry—Bijou, Portland, Ore., 6-11.

Fields and Hanson—Howard, Boston, 6-11.

Fields, W. C.—Empire, Edinburgh, Scotland, 6-11.

Fields, Empire, Glasgow, Scotland, 13-18.

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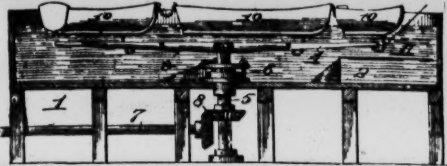




STAGE AND AMUSEMENT INVENTIONS.

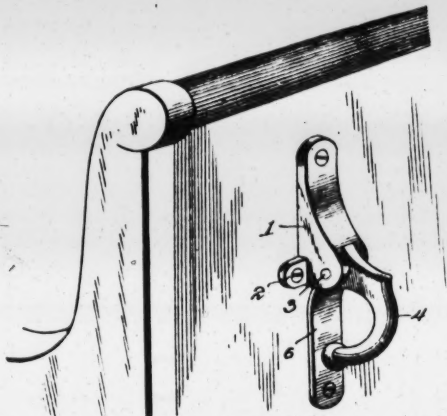
Prepared exclusively for THE MIRROR by H. B. Wilson and Company, Patent Attorneys, of Washington, D. C.

Alexander Meffert, of St. Louis, Mo., filed Oct. 15, 1903, a patent for a water carousel, the combination of a tank, inclined benches surrounding the bottom of said tank to be submerged beneath water in the tank, a rotatable spider having paddle shaped arms for



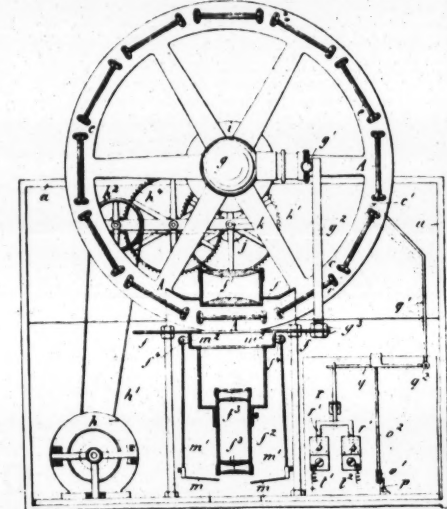
operation within the water in the tank to agitate said water and create swells over said benches and boats connected to said spider arms, substantially as set forth.

Martin N. Gable, of Flint, Mich., filed July 24, 1902, a patent for a hat holder, a casing, a curved finger having a cam edge at its rear end, a pin for pivoting the rear end of the finger to the casing, means for securing



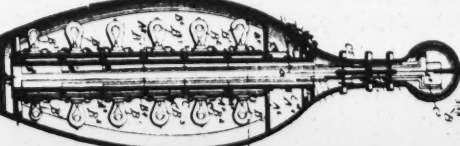
the casing to a suitable base, combined spring and buffer comprising a flat piece of metal secured at one end to the base and having its other end extending into the casing and bent up to bear against the cam edge of the finger as and for the purpose described.

Julius Roever, of New York, and Samuel S. Baldwin, of Philadelphia, filed for patent June 27, 1903, a picture exhibitor, the combination of a magic lantern



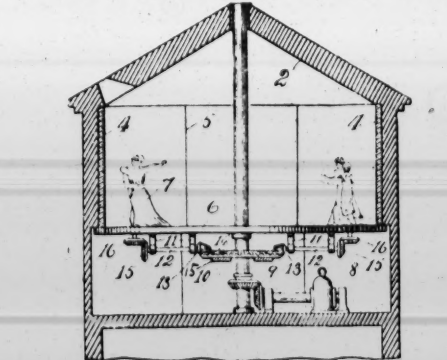
with a rotatable picture holding wheel, means for rotating the same, posts projecting from the wheel, grooved arms pivoted to the posts, and a spring connecting the arms, substantially as specified.

Mihola M. Hurst, of New York, N. Y., filed papers on a patent illuminating Indian club, under date of July 21, 1903, as shown by the accompanying cut:



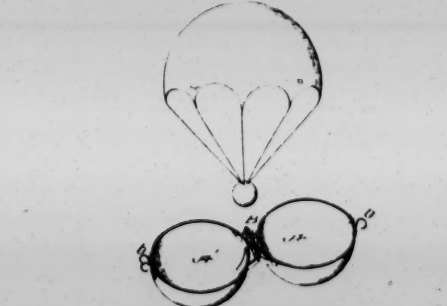
It comprises a transparent body provided with compartments fixed with innumerable illuminating devices and means for controlling same independently or simultaneously.

Charles A. Cleal, of Capitola, Cal., filed Oct. 9, 1902, an apparatus comprising a casing having vertical walls and closed at the top except for an aperture for inspection, vertical mirrors arranged in the form of a polygon around the walls at angles with each other, each less than two right angles and fitting closely against each other at their sides, the aperture flaring inwardly and sufficiently contracted on the outside, and the mirrors extending to a sufficient height around the walls that no part of the casing above the mirrors is exposed to view through said aperture, a platform



revolving within the casing, the edge of the platform being extended underneath the lower edges of the mirrors and being concealed thereby, figures on the platform, means for revolving the platform, and means actuated by the revolution of the platform for imparting an additional movement to said figures, substantially as described.

William C. Parsells, of Ellenville, N. Y., filed Feb. 7, 1903, a combination, with a parachute having a weight for automatically opening it, of a sectional



casing for containing said parachute and weight, said casing entirely disconnected from the parachute and provided with means normally holding its sections together to inclose the parachute, and with automatic means for opening said casing.

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Engaged until Sept. 4, 1904.

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YOU AIN'T MAD, ARE YOU?

Estella Wills gave a clever performance of the laughing song, one of the most entertaining features of the evening.—*Democrat and Chronicle*, Rochester, Sept. 25.  
 The comedy, which was excellent, was supplied by Estella X. Wills, whose specialties won storms of applause. She made a decided hit in Montreal.—*Montreal Sun*, Oct. 18.

Estella Wills, cyclonic Mary, a juvenile tough, was vociferously applauded.—*Boston Record*, Dec. 8.  
 Estella X. Wills, the soubrette, presents a jolly variety of the gum-chewing girl, and does a clever specialty turn.—*Pioneer Press*, St. Paul, Feb. 8, 1904.

Permanent address, 228 Rodney Street, Brooklyn, N. Y.

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